

GURAZADA

A BIOGRAPHICAL STUDY

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THESIS SUBMITTED TO THE ANDHRA UNIVERSITY
FOR THE AWARD OF THE DEGREE OF

DOCTOR OF PHILOSOPHY

IN HISTORY

1997

BOOK TAKING - 2011

10 MAY 2005

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DECLARATION

I hereby declare that the work embodied in this thesis entitled *Gurazada - A Biographical Study* carried out by me under the supervision of Professor M.S.R. Anjaneyulu, Department of History & Archaeology, Andhra University, is original and this has not been submitted for a degree or diploma either in part or in full to any other university.

Visakhapatnam,

Date:

 
(K. SATYANARAYANA)

CERTIFICATE

This is to certify that the thesis entitled **Gurazada - A Biographical Study** written by Sri Kasimsetty Satyanarayana under my supervision is an original work and it is fit to be submitted for the award of Ph.D. Degree.

Visakhapatnam,

Date

M.S.R. Anjaneyulu

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Research Director

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ACKNOWLEDGEMENTS

In producing this thesis on Gurazada Venkata Apparao a great personality and a multi-faceted genius, I received help from various quarters and therefore I would like to express my profound gratitude and indebtedness to all of them.

At the outset I express my profound gratitude to my research Director Professor M.S.R. Anjaneyulu of the Department of History & Archaeology, Andhra University, Waltair for graciously suggesting me this topic, initiating me into research, guiding me at every stage of my research and also for putting forth efforts to go through this thesis. The valuable suggestions passed on to me at various stages are of immense help to me and I gratefully acknowledge him.

The valuable help and the much needed encouragement were amply provided by Professor Mutyalayya Naidu, Head of the Department, Professor B. Kesavanarayana, and other members of the staff of the Department of History & Archaeology, Professor A. Kamala Vasini, Chairperson, Board of Studies (P.G.) I extend my profuse thanks to each one of them.

It is a well established fact that guidance and encouragement is a part of research. It has to be aided by the provision of necessary facilities and I am immensely thankful to the authorities of the Andhra University, Waltair for providing me all the facilities required to complete this work.

In research, extensive travel is involved to gather material from various sources and places. I am extremely grateful to the Indian Council of Historical Research, New Delhi who were kind enough to award me the Research Fellow Ship (Travel Grant) which enabled me to collect the material and complete this research without which it would have been difficult for me to complete this work.

In my venture to carry on with this research, I had to meet, talk and interview many prominent personalities, writers and journalists. They all were gracious to spare their valuable time to patiently listen to me and responded kindly to my questions. They guided me by providing primary and first hand information about Gurazada's life and works. Of the many, I mention however very few personalities who include K.V. Ramana Reddy (KVR), Cetti Eswararao, P. Lakshmana Murty (Pula Murty), Manda Suryanarayana (Masuna), Arudra, Sasya Sri, Gurazada Venkata Apparao (Grandson of Gurazada), Rami Naidu, Founder of VELUGU, a cultural organisation of Vizianagaram, Etukuri BalaramaMurty, a prominent Historian, Raghavachari, Editor, Visalandhra, Ayyalasomayajula Narasimha Sastry, an eminent scholar, Chalasani Prasad, Kandregula Suryanarayana Murty, Nirmalanda, working Editor Praja Sahiti, T.A. Izak of Canadian Baptist Mission and other missionaries of Visakhaptnam. I am immensely grateful to all these luminaries individually for their help, cooperation, answers, suggestions and valuable information.

To carry out research, it is necessary to bank upon the help and advice of many other stalwarts. I profusely thank Pilla Rama Rao, Correspondent,

B.V.K. College, K. Babu Rao Prasad Principal, B.V.K. College, Visakhapatnam, Dr. D.Venkateswara Rao, Principal, B.V.K. Junior College, I. Gopala Krishna, Principal, Govt. College Bhimili, G. Narayana Rao, Sub-Editor, Andhra Jyothi, M.R.Venkata Ramana, Lecturer in English, Smt. T. Vijayalakshmi, Smt. Neeraja Ranganna, Lecturers in English, B.V.K. College, and K. Venkatramayya, Lecturer in Telugu, Mrs. A.V.N. College, Visakhapatnam. The help of my own colleagues, friends and relatives is immeasurable. I express my gratitude to my esteemed colleagues S. Ramamohana Rao, Y. Satya Rao and Dr. Ch. S. Gopalakrishna S.S. Subhan, K. Sankara Rao, D. Chandra Sekhar and T. Arjun Rao and my friend C. Sarada, Lecturer in History V.M.C. College, Visakhapatnam.

I am immensely indebted to many institutions like the Archives and various Libraries where I profusely and liberally consulted and made use of the information available with them.

They are:

1. A.P. State Archives, Hyderabad, Visakhapatnam & Rajahmundry.
2. Tamilnad State Archives, Chennai (Madras)
3. Gowthami Library, Rajahmundry.
4. Saraswatha Nikethan Library, Vetapalem.
5. Nehru Memorial Museum Library, New Delhi.
6. Saradar Patel Library, New Delhi.
7. National Archives, New Delhi.
8. Jawaharlal Nehru University Library, New Delhi.

9. Dr. V.S. Krishna Library, Andhra University, Waltair.

10. Rama Mohan Library, Vijayawada.

11. Tagore Library, Vijayawada.

I sincerely thank all the authorities of the above institutions for their kind cooperation in permitting me to consult the records and to copy the needed material from their records and books.

All throughout my research, my wife Smt. K. Nagamani has helped and assisted me and I am deeply indebted to her.

The completion of this research work, perhaps, would not have been possible without the bounteous benediction and good wishes of my parents Kasimsetty Rama Rao and Smt. Lakshmi Kantham I express my profound sense of indebtedness to my parents.

I received immense help from a galaxy of my friends and relatives and I thank them for their help.

In this work I needed a few maps of the Vizagapatam District and therefore I had to bank upon the help of S. Kamaraju, Draughtsman, Department of Meteorology and Oceanography, Andhra University, Waltair. I thank him for the timely and spontaneous help.

Last but not the least, I very sincerely thank M. Suri Babu for neatly and excellently executing the typing work of this thesis.

I may kindly be pardoned for ommission, if any, which is inadvertant and not intentional.

Kasimsetty Satyanarayana

P R E F A C E

Gurazada Venkata Apparao was a versatile genius and a multi-faceted personality. I was overwhelmed with joy and accepted spontaneously the suggestion of professor M.S.R. Anjaneyulu of the Department of History & Archaeology, my research Director that I may undertake research on Gurazada as I had an innate admiration of this stalwart. The research on him will certainly afford me an opportunity to know more about him.

The life, work and achievements of Gurazada are striking and fascinating. He combined in himself a Short story writer, Dramatist, Novelist, Epigraphist, Researcher, Administrator, Teacher, Lyricist and above all a Social reformer. He was a patriot par excellence. In short Gurazada is all in one. Therefore among the contemporary writers, he 'shines and shines alone like a star'.

Kandukuri Veeresalingam, a contemporary of Gurazada was another stalwart combining in himself the art of letters and the spirit of social reform. In comparison Gurazada outshines Kandukuri. The talents and abilities of Kandukuri are limited, but Gurazada exercised his talents and skills in a wide spectrum of literary activity and social reform.

Gurazada's magnum opus *Kanyasulkam* is a living monument his astounding talents and his undisputed mastery of knowledge and dramaturgy. It stands as an eloquent and unparalleled testimony of his mastery over letters,

techniques of dramaturgy and the creation of socially useful and real characters. Its object was to bring about a social reform to discourage child marriages and encourage widow remarriages. It is to the credit of Gurazada that while treating this subject deftly, he has introduced subtle humour presumably to enthral the audience and to keep them away from boredom. Above all, this play proves beyond all reasonable doubt that spoken dialect is also suitable for effective presentation of a social play. No doubt he has also attempted to write a historical play *Bilhaneyam* to dispell the impression that spoken language is not suitable for historical plays. Unfortunately *Bilhaneyam* remained incomplete.

Though some have criticised *Kanyasulkam* in the beginning, yet all their criticism proved to be incorrect in course of time. Now everybody is convinced of the efficacy of *Kanyasulkam*.

Some books have already been written on Gurazada, but it is felt that they do not reflect all the greatness which Gurazada actually deserves. Gurazada's ability as a Researcher and his efforts to replace Grandhika Style of writing by spoken language have not been adequately focussed upon. Hence an earnest attempt has been made to high light these two areas in this thesis.

His appointment as an Epigraphist in the Vizianagaram Samsthanam has acceded him an ample Opportunity to prove his mettle as researcher. He read many inscriptions and culled out history of the dynasties of Eastern Gangas and other Andhra ruling families. In fact he desired to compile the history of the Pusapatis of Vizianagaram, but he could not accomplish this

work on account of his multifarious engagements, his ill-health and the resultant premature death.

It is noteworthy that Gurazada spared no efforts to popularise 'Spoken Telugu Language'. His 'Minute of Dissent' is a master-piece and a living monument of his skill and effort in the direction of popularising spoken Telugu. He has set an example by producing a few works in spoken Telugu to dispel the criticism that spoken Telugu is not suitable for scholarly works

I have taken great care to highlight specially these two areas which are neglected. I hope I have succeeded in my attempt for which I have worked with all sincerity and devotion.

Kasimsetty Satyanarayana

CHAPTER I

INTRODUCTION

INTRODUCTION

A writer is usually the product of his age. Often, he does nothing but sensitively transcribe the social life. He reacts to the social, political, economic and religious conditions of his times and his works are therefore a direct expression of this reaction. It is just not possible to make an accurate assessment of any writer in isolation, but has to be assessed in relation to the age in which he lives. Keeping this objective in mind a brief portrayal of Gurazada Venkata Apparao (Gurazada 1862-1915) is attempted below.

Every age has a certain form of literature mostly suited to its spirit, and this form is not something on the surface, some outer shape to swaddle an inner reality. The form determines and is in perfect tune with the way of thought peculiar to a particular age. Gurazada's scholarship was intertwined with the social reform, but 'scholarship and social reform were not an unusual combination during the last phase of the nineteenth century'.¹

The birth of the Indian National Congress in 1885 heralded 'a new dawn' for millions of the people in the Eastern hemisphere of Asia. It witnessed the new outburst of not only powerful social reform movements but also the liberal policies of Lord Ripon which provided an inspiration for the growth and evolution of new political consciousness. Different schools of thought 'existed side by side' in the evolution of Indian nationalism. 'The difference was between the orientalist and occidentalists and later between

Reformists and Revivalists".² Bengal is the direct example of Orientalists and Reformists.

The background of the political awakening was quite appropriately provided by the social and religious movements of the nineteenth century like Brahma Samaj, Arya Samaj and Prarthana Samaj and thereby credit is given to Raja Ram Mohan Roy for being the harbinger of social reconstruction and for the promotion of national education which had their origins and growth in Bengal from where the winds of change began to blow down to the rest of India.

Often literature does not thrive by itself. It improves and develops by the efforts and trials of eminent people in the realms of literature. The many literatures in India owed their development to the efforts of many great people. The modern Indian architects of literature have common ideas and ideals irrespective of their land and language. The social consciousness is visibly found in all their writings, whether they are social, political or historical. When literary writings are taken up, such similarities are more common among them. To cite a few, there are Sardar Puran Singh (1881-1931)³ of Punjab, Bharatendu Harishchandra (1850-1885)⁴ of Uttar Pradesh, Subrahmanya Bharathi (1892-1921)⁵ of Tamilnad, Kumaran Asan (1873-1914)⁶ of Kerala, Fakirmohan Senapati (1843-1924)⁷ of Orissa, Lakshminath Bezbaroa (1868-1938)⁸ of Assam and Keshavsut (1866-1905)⁹ of Maharashtra.

But literary forms originated in Bengal and later percolated down to the other parts of India. It is therefore necessary to quote the view of Jadunath Sarkar. "If Periclean Athens was the school of Hellas, the eye of Greece,

mother of arts and eloquence, that was Bengal to the rest of India under British rule, but with a borrowed light which it made its own with marvellous cunning. In the new Bengal originated every good and great thing of the modern world that passed on to the other parts of India..... New literary types, reform of the language, social reconstruction, political aspirations, religious movements and even changes in manners that originated in Bengal, passed like ripples from a central eddy, across provincial barriers, to the farthest corners of India".¹⁰

Among the Indians who drew inspiration from Bengal, Andhras, occupied a prominent place. Growth of communication and transportation facilities along the coromandel coast contributed to the spread of new ideas southwards. Tours of eminent leaders of Bengal are often referred to as sources of inspiration for the Andhras. The Vandemataram movement, the tour of Bipin Chandra Pal in 1907, for instance, is described as historic as "he brought to Andhra the torch of National education from Bengal".¹¹

Gurazada was born in 1862, he came to be the great leader of the Modern Telugu Movement, which was the greatest literary issue of that generation in the Andhra region by the Madras Province of yester years. The permanent contribution made by him to this great urge for democratic self expression in Andhra literature entitled him of the greatest veneration of the Andhra youth, as the great literary enfranchiser, in some respects even greater, and less compromising than his own great leader Veeresalingam, the maker of modern Andhra life and Literature.

On the role of Andhra social reformers there is no greater name than that of Gurazada. Veeresalingam alone, among his Andhra contemporaries, can claim to be his equal and none excelled him later also. As a reformer, writer, pioneer of the *Vyavaharika Basha vadam* (spoken language movement), researcher, critic and an adviser, alike in his projects and in his achievements, he stands out unmistakably among the greatest men of his age. And it is in far distant times and amid wholly different circumstances that we must seek, if we are to point to triumphs more extensive than his. No doubt Gidugu Ramamurti preserved the spoken Telugu foot hold in Andhra in the foot steps of Gurazada. But it falls to the credit of Gurazada to lead the spoken literary movement in Andhra successfully.

The Modern Telugu movement or the movement for making spoken Telugu the vehicle of literary expression really dates back to and hails from the royal court of Maharaja Ananda Gajapati, under whose scholarly lead, the city of Vizianagram was like Athens of Pericles. It was under his patronage and inspiration Gurazada, the then Epigraphist of the Vizianagaram Raj, composed the evergreen famous play of *Kanyasulkam* in spoken Telugu language. In the preface to this work, like Dante (1265-1321) in his *Divine Comedy*, Gurazada emphatically advocated the use of spoken Telugu for expression of fine humour and literary self-exposition. It was also under the royal inspiration and patronage that he edited *The Telugu Harp*, the first vernacular paper in the Andhra country to admit articles in spoken Telugu. He discussed a few scenes of the play before being staged with his friend and class-mate, Ramamurti Pantulu who thus developed a love and keen affection for spoken Telugu language and therefore Gurazada must be considered to be

the fore-runner to Gidugu Ramamurti Pantulu; years passed; Maharaja Ananda Gajapati passed away.

In the Andhra country a battle royal was raging between the pedantic, prabandhic diction of Chinnayasuri and Kokkonda Venkataratnam Pantulu, and the simplified popular diction school of Veeresalingam and his reformist followers like Chilakamarti Lakshmi Narasimham. Strictly speaking, it was like the Wordsworthian movement in English letters of the nineteenth century, based on living popular diction but adjusting himself to the then prevailing conventions of grammatical prescription. Gurazada and Ramamurti Pantulu, were swayed by the new literary forum of that great leader Kokkonda Venkataratnam Pantulu have only more boldly come forward for throwing away this disguise or pseudo-classic veil and frankly adopting living spoken Telugu, in its deliberate learned and cultured forms as the basis of giving literary expression to modern ideas. In poetry, as Gurazada said and proved by his lyrics, the movement was to proceed on lines similar to those of prakrit literature as "an artistic fusion of new and old".¹²

The advocacy of current polite Telugu as the vehicle of literary self-expression or the means of popular instruction and examination, Gurazada's work *Minute of Dissent* sums up all this great evidence.

Gurazada popularised the scientific knowledge. He developed a sub-field of Telugu literature called "Women's Literature". He says "The modern women will rewrite human history".¹³ The reason is the empowerment and autonomy of women and improvement of their political, social, economic and health status is a highly important end in itself. The full participation and

partnership of both women and men is required in productive and reproductive life, including shared responsibilities for the care and nurturing of children and maintenance of the house hold.... improving the status of women also enhances their decision-making capacity at all levels in all spheres of life.¹⁴

Knowingly or unknowingly the influence of Lord Buddha, the apostle of peace and non-violence was found in the personality of Gurazada. Buddha opined that “degenerate body creates degenerated ideas. Hence for noble ideas strengthly body is required”.¹⁵ Gurazada has taken the same spirit in writing his poem Desabhakthi.¹⁶

Gurazada was undoubtedly a multifaceted genius. In the preface to the English play *Harishchandra* written by C.V. Sreenivasacharya Gurazada predicted that English would soon reduce the vernaculars of India to a minor position. It is to be appreciated how correct the prediction was. His forethought again that English educated Indians would work for New India was also correct. The Old National ideals and methods would be deemed conservative and impracticable. This play *Harishchandra* moved the hearts of the Indian as well as the English intelligentsia. English had helped the growth of the Western Culture and the political as well as social and economic awakening in the country.¹⁷ His predictions were proved true.

In another preface to the Sanskrit play *Sri Rama Vijayam* of B. Lakshminarayana Sastri, a lecturer in Maharaja's College, Vizianagaram, Gurazada has given to the world a dramatized version of the time-honoured story of Rama's invasion of Lanka. Gurazada expressed several modern ideas of warfare in his preface. He advocates the new technic of warfare “from the

number of copies and their exact similarity. The reader may wonder what monkeys have to do with world charts and watches".¹⁸ But Gurazada in his preface justified this.

Although the prodigious contribution of Gurazada made over a century ago in the field of Telugu studies is socially relevant even today. It is most unfortunate that very little attention has been paid to him. His life and works (except *Kanyasulkam*) are not popularised as much as they deserve.

There were books that shook the world and thus made history Rousseau's *Social Contract* and Mrs. Stowe's *Uncle Tom's Cabin*. In the same way, though on smaller dimension, Gurazada's *Kanyasulkam* drama, roused the passions of the people of Andhra country and brought about an upheaval. The two delicate spheres of thought and emotion were successfully fused by him. He awakened the people and moulded their thoughts in all his writings.

Gurazada too made his mark as a patriot, journalist, social reformer and a poet, but his confident hope was the deliverance of India and all mankind from their present ills and budgets of discontentment, and also the ultimate divinisation of human life upon the earth. His poetry is thus quintessentially philosophical, and this is true even of his earliest out pourings with their immediate patriotic impulses.

Gurazada was a great Social Reformer, an independent Telugu Linguist and the Herald (*Vaithalika*) of a new era in the field of Modern Telugu Language and literature.

The classical opponents of Gurazada and Gidugu termed their language as 'Gramya' or the language of ignorant rustics, but not as the spoken language of the cultured Telugu people. They heaped up choicest abuses over them and their supporters. But, they themselves in their critical arguments and in their speeches unconsciously resisted the use of spoken Telugu and in that respect, they too must be regarded as protagonists of Gramya style of language.

Gurazada named his language as 'Sista Vyavaharika' but his opponents would not listen to him, as they were bent on condemning him somehow. Brown, wrote that such a controversy between classical and Gramya dialects, as unholy, in his book, entitled *Gramyam and Grammar*.

Gurazada was an expert in his knowledge of language and its structure and the history of several languages. He thought the classical style abounded in high sounding difficult words and 'Samasams' or compound words in 'Tatsama' (equal to Sanskrit) forms. It had become stilted, according to him in modern times, and hence the 'Spoken Telugu' of the cultured classes should be the vehicle of both vocal and written Telugu experts. He reported to his critics thus, "Will ever the smooth pleasing beautiful Telugu ever dawn to please the eye of those accustomed to praise Wooden Dolls".¹⁹

Gurazada's prose style is undoubtedly new, entirely different from that of Telugu prose written in the eighteenth century and antagonistic to that of the new-classical Telugu writers of the nineteenth century from Chinnaya Suri to Veeresalingam and Chilakamarthi. Gurazada's style is his own, and it is now becoming popular with the Telugu journalists and the young Telugu

writers of the twentieth century. The conflict of the two schools of thought in literature is persisting even at the advent of twenty-first century. It is also the same in many countries of the world.

Language problem or the issue of the spoken language is a problem in several countries in the world. "In Italy the controversy between Gramyam and Grammar was settled six hundred years ago in Dante's time. Gramyam triumphed in Dante's immortal works and Italian literature, casting off the shackles of the classical language of Italy, arose in youthful vigour. Every modern European literature-the English, the German, the French, the Spanish-had first to cast off Latin and Pedantry and select one of its spoken dialects as the language of literature before great books could be written in it. Telugu is now passing through the same phase hundreds of years later".²⁰

G.V. Ramamurti and G.V. Apparao and others are moved, as Dante was, only by natural love of their own tongue and Jealousy for it, recognising that the vulgar is nobler than Grammar because natural and not artificial and dearer to us by reason of its Nearness and Excellence. As Dante says "Nearness and Excellence are the natural causes which generate love. A thing is in proportion as of all the things of its kind it is most closely united to a man, a son is nearest to his father, of all arts medicine is nearest to the doctor and music is to the musician, of all lands that is nearest to the man wherein he maintains himself".²¹ And whereas Galletti maintains himself in the Telugu country and says "Gramyam is near to him than Grammar".

"In Egypt there are two languages - one the language of conversation (Arabi-darig), the other that of literature and Oratory (Arabi fasih). The use of

vernacular is absolutely banned in literature, it being regarded as a base and vulgar idiom, incapable of literary expression; much as Italian was before Dante".²²

The same language problem was there even in Copenhagen also. "Up till 1814, for more than 400 years, Norway was united with Denmark, with Copenhagen as the common capital, and the language of administration and literature was more or less Danish. The two languages are not so different that a mutual understanding excluded".²³

The conflict of language is persisting throughout the world. China was not an exception. Lution (1881-1936) worked for emergence and propagation of the spoken language in China.²⁴

A study of epigraphy was the greatest need, "So far as the Telugu country is concerned the first scholars of epigraphy were the trio-Jayanti Ramayya Pantulu, Gidugu Rmanurti and Gurazada Apparao".²⁵

Gurazada was interested in the progress of Telugu literature, and historical research. He encouraged the writing of historical works and regular histories.

The interest he evinced in History and Epigraphy was so deep that he desired to write a History of the Telugu country-at least a History of Kalingadesa. He studied and collected the required material from the famous journals of the day such as the Indian Antiquary, the Madras journal of literature and sciences and the Government quarterly journal of *Epigraphica Indica*. He

frequently visited the Government Oriental Manuscript Library and studied several old and unpublished manuscripts and Elliot's Telugu Inscriptions. He learnt from the Government Epigraphists, the methods of taking estampages of stone inscriptions and facsimile impressions of copper plate grants. He collected much material about the Kshatriyas and descendants of the old Royal families. He secured seven or eight copper plate inscriptions and edited only two or three of them and published them in *Epigraphica Indica* and sent them to the Assistant Archaeological Superintendent of Epigraphy, southern circle for preservation and publication. An announcement was made that his History of Kalinga Desa would be published by a literary organisation, Vijnana Chandrika Mandali as one of the publications in its series but destiny prevented its publication. Gurazada was so pre-occupied with the affairs of the Vizianagaram Samasthanam after the demise of Ananda Gajapati in 1897 that he could find no time to devote for any work as an Epigraphist or to write the History of Kalinga Desa, G.V. Sitapati learnt that there are only isolated sheets containing notes relating to the subject. If Maharaja Ananda Gajapati lived for some more time, Gurazada would have concentrated his attention and produced the History of Kalinga Desa which would have earned him undying reputation as an epigraphist and historian.

During the years of the big suit for succession to the Samasthanam from 1898 to 1906, Gurazada was so busy that he could spare little time for any literary composition or pursuit with mentioning.

Gurazada positively criticised when there was a need for such criticism. In 1914 Gurazada found several mistakes in the answer scripts of the Intermediate Telugu Composition papers in the University examination. He

was of the opinion that even in respect of English the teachers are not properly teaching English composition to the pupils who take examination, his concept is that a teacher whether English or Telugu must be exposed to the latest trends or else the teacher is not likely to refresh himself and hence advocated refresher courses to the teachers which is now followed by the Universities.

In March 1914, Gurazada perused K. Veresalingam's *Rajasekhara Charitra*, a Telugu translation of Goldsmith's English novel, *The Vicar of Wakefield*. Though written in Grandhik Telugu, rules of "Sandhi" in the Grandhik style were violated. Gurazada also reviewed Cetti Lakshminarasimham's *Greek Purna Kadhalu* Part-I a translation of *The Wonder Book, Tangle Wood Tales* containing good features of literary beauties. The translation was good. The author followed the rule in discarding "sandhi", though he wrote it in Gandhik style. These were hitherto prescribed as text books. The third book reviewed by him was *Srungara Chandra Kasiyanam*, written by Muddalapalli Gurunadham. It was lacking in dramatic interest. Both the style and the narration were insipid. The fourth book was *Kondaveeti Charita*, another book written by the same author. He candidly stated the futility of prescribing such books exhorted what could pupils learn by the prescription of the *Pushpa Lavikas* (collectors and seller of flowers).

Unpublished Sources:

Be that as it may about the published literature of Gurazada, there is a heavy unpublished material to peep into the greatness of this literary giant. The idea of maintaining and preserving the Notes, Diaries and Letters was

absent in the past. Even in recent and modern times when some persons have been accustomed to maintain Diaries and preserve Letters relating to them, they have not seen the light of the day Kandukuri Veeresalingam belongs to this category. Neither the Diaries nor the Note books of Gurazada are complete. The Diaries are available from 1885 only and between the year 1907 and 1913 there is a gap. The Note books are undated; and one can not be too sure that parts of them are not lost. From out of his vast stream of correspondence what is left is a trickle. His personal library is scattered, and so, his copious marginal notes cannot be collected. A greater pity is that even the material that is still preserved is not yet properly copied, edited and published. It is all in English with only a word here, a phrase there or a sentence elsewhere in Telugu. To get a full and true and throbbing picture of Gurazada, to get a measure of man his Diaries and Note books, and his Letters are far more helpful than his published writings. His active creative period is all too short; it is compressed between the years 1907 and 1915. And what he could present to the world during those nine years is not even a small fraction of what he planned to do. Incontrovertible witnesses to his many and varied and grand plans are his Note Books, Diaries and his Letters.

Notes:

Among the unpublished works of Gurazada the very important one is his Notes (Note books) under the caption of "words and Thoughts - This & That" is an important source. It contains besides other matters, scenarios for plays, profiles of men and women who could one day make their bow in his plays as characters, brief notes on comic situations, and comments on actors

and acting, play-wrights and producers. In his Note books all such entries are marked 'M.O.', followed by the explanation, meaning "my own reflections, observations and remarks". The entries on Ananda Gajapati are marked 'H. H. (His Highness)'. Nothing escapes his alert eye, or vigilant mind. The maintenance of Notes is illustrative of his mind to plan and his faculty to think. He preserved his ideas in the Notes which may be called his store-house of planning.

It is a unique miscellaneous volume Crown Octavo, which commences with a short note on this great poet's birth; his horoscope, date of birth as 30-11-1861, and a few other personal details. A very brief account of his ancestors and short sketch of his father, Ramadasu Pantulu were presented. In the next section, Gurazada's thoughts relating to children and their likes and dislikes were quoted. Letters relating to Gurazada's younger brother, Syamala Rao and his literary talents were also mentioned, later a jumble of aphorisms, stray thoughts, amusing musings, thought provoking concepts, elderly precepts, and relating to the peculiarities of the physical and human-nature all as conceived by Gurazada were next exhibited. He also provided for short sketches of his contemporaneous persons under pseudonyms and for a realistic delineation of their domestic, social and political life not meant for publication, because they do not contain any literary merit. He prepared them like Notes and kept them in store for his own use. Gurazada wanted to keep ready, the material required for the construction of a story or a novel or a drama. We have not come across any other man of letters who did similar preparatory work which is unique and leaves Gurazada a different personality.

In another section of this volume, there appears Gurazada's preface to the play *Harischandra* in English as referred to above in these papers.

A lengthy section of this volume was devoted to the Maharaja's personality, characteristic features and cultural majestic court life. It refers to many interesting incidents of the good and admirable qualities of the Maharaja's head and heart. He was a versatile genius that could inspire the highly talented scholars of his court in his words that exhibited His Majesty's scholarship, wisdom and experience as well as generosity, politeness and simplicity.

From another section of this book, known as "Novel and situations in a story", we infer that Gurazada contemplated to author novels also. From the section known as author and creative literature, Gurazada seems to plan a few more stories and to write as a novel or drama round about the incidents relating to the battle of Talikota which led to the fall of "Vijayanagar Empire". But his endeavours proved abortive on account of the rapid deterioration of his health and the consequent death in 1915. From the raw material he had kept in store as the jottings and lengthy notes, it can be inferred that had he lived atleast for ten more years, he might have produced twice as much literature as he has already done and could have been surpassed all the literary contemporaries of his time and as such would have been regarded as a prolific writer. In his death Telugu literature lost a colossus and Telugu people became poor literally.

Gurazada also attempted to write a social novel "Soudamini" which deals the women problem at length. It is a great novel though incomplete on account of his premature death.

Gurazada's Note on Sanskrit and vernacular studies and the appropriation of the Government of India Grant to the University of Madras and his remarks on C.R. Reddi's Note on Text books are valuable records and deserve notice and mention.

Diaries:

Diaries contain generally, some private matters also along with events and incidents of general interest. It is not, therefore, proper on the part of others to peep into them. As such if an entry praises a man it is evident that it is a genuine praise, not one intended to please the person praised. One entry says "This is the Telugu Newyear's Day, God bless His Highness! May the world be happy"²⁶ (see Appendix I). It clearly establishes the gratitude for his mentor, the Maharaja and the spirit of patriotism.

Gurazada very frequently refers to the unfortunate caste system prevailing in India as a gigantic obstacle to national unity. In an entry he says "Differences among the regional poets! and their mutual aversions and jealousies! we want unity. Differences among castes must be effected. It is disastrous to entertain any bias either in favour or to against as idea or to develop prejudice against a community to which we do not belong. We should never say so! he is a member of that caste not ours. Let there be scope for

open healthy rivalry and competition in the field of education and let us give the right place to the deserved irrespective of caste or creed".²⁷ Though Gurazada was born in a devote Brahmin family which was conscious of caste predominance, yet Gurazada realised ills of the caste system at that time and participated in the cosmopolitan dinner at Berhampur with all castes in 1910. It is now proved beyond all reasonable doubt that the caste system is plaguing the present society.

Gurazada was so firm and strong minded that it was impossible for any one to change his attitude which he shaped after prolonged thought with a spirit of rationalism. In another entry he says "The vaishnava mendicant who frequently accompanies Krishnam Raju with some radiant object in his hand once prowled into my room furtively and said that he had to do something to obtain the favour of God and that some money was necessary and that he would be much obliged to me if I gave any amount as I pleased. I explained to him that he should do something else to achieve his object. He then silently walked out of my room without a word in response".²⁸

Gurazada was fond of witnessing dramas enacted on the stage and he generally attended every dramatic performance which was spoken of well in Madras. "Kalyana Rama Iyer was acclaimed as a very good actor and people got excited and ecstasy whenever they hear his name".²⁹

Gurazada's health began to deteriorate as early as 1895. Dr. Browning who had examined him says "Please tell the Maharaja that it is my opinion that you should not be in the college as a lecturer..... Take codliver oil and you get strong. Never use patent medicines, they are not generally genuine".³⁰



Another entry stated that there was probably a talk about the method of writing history books. Kellet, Professor of History, Christian College, Madras asked Gurazada to write the "History of Greece and Rome" in the comparative method and Gurazada said that it was beyond his capacity. But Kellet said "Oh! you can".³¹

In this connection it is noteworthy as to how Gurazada was humble and how Gurazada impressed even the foreigners as a person of superior capabilities. Some entries in his diaries throw a flood of light about the interviews he had with eminent people. One entry relates to his interview with Skinner, Professor of the Christian College, Madras. Another entry reflects his interview with Tait, Professor of English, Bangalore Central College. One more entry mentions his interview with Cowper Oakley, Professor, Presidency College, Madras, yet another interview with W. Kaine, Principal, Agricultural College, Madras and with the Directors of public instruction during the days of language controversy were mentioned. He could assert his importance by virtue of his innate merits and literary talents. On 30th January 1913 he received an offer of the Fellowship of the Madras University from the Governor of Madras, and as a Fellow of the Madras University, he came into contact with scholars and educationalists of the higher echelons of society.

Letters:

In spite of his multifarious activities with letters and participation in the administrative activities of the Vizianagaram Samsthanam, yet Gurazada

formed ample time to write letters to others which contributed very stealthily to know about his ideas, attitudes and the social reforms he was aiming at.

The letters which Gurazada wrote to others may be broadly classified into two groups, public and private. The letters he wrote to government officials educational officers and the University authorities and the replies he received from them may be mentioned under the public group. The letters he wrote to his friends, relatives, fellowmen of letters, artists and business men and the replies he received from them may be mentioned under the private group. As Gurazada himself says gleanings from the poets, letters provide a better scope for our study of the poets characteristic traits and ideas.

Of the letters that have been preserved for our study the largest number relates to the correspondence with Ongole Muni Subrahmanyam (see the Appendix II). They are written in English but they were not published. The Visalandhra publications published only the Telugu version of these letters and diaries.

Gurazada had correspondence with such cultured scholars as T.A. Gopinadha Rao,³² of Trivendrum, Sambhu Chandra Mukherjee of Calcutta,³³ and Desoddharaka Kasinathuni Nageswara Rao Pantulu,³⁴ Editor, "*Andhra Patrika*" which was the eminent Telugu Newspaper of those years.

Nageswara Rao wrote to the poet, requesting him to convene a meeting of all, who were interested in the preparation of Telugu Literature and the preservation of its level in education and society, and its improvement. In another letter he thanked Gurazada and agreed to the proposal for publication

of compositions and articles in Telugu in their newspaper though he himself could not follow as efficacy he had all his education only in English. But realising the importance of the spoken Telugu, he encouraged Gurazada to write only in spoken Telugu, so that its facile nature and its impact of understandability can be fully established.

The effort of Gurazada to improve, develop and nurture Telugu language and literature is reflected in his correspondence with Desabhakta Konda Venkatapayya Pantulu. In one of his letters dated 3rd November 1914, from Guntur, Venkatappayya Pantulu writes to Gurazada to inform that he would hand over his copy of the Composition Committee Report and the Telugu Composition controversy to the registered 'Indian Club' and another set be given to "The Young Men's Library Association" as there were frequented by the visits of the youth and the junior lawyers of the Guntur Bar. It is the intention of Gurazada that the interest in Telugu literature must be fanned in the young minds.

Vedam Venkata Raya Sastri, the noted poet and playwright wrote to Gurazada on 17th of January 1915. He wrote that Gurazada's view was to introduce contemporary poetical works along with the classics for the B.A. students in their Telugu Text for study. He regretted to say one thing, "The poetry of the present day is mostly husk, and cannot be deemed classical. It does not deserve that classical dignity. Its grammar and poetics are both bad and faulty. It is bereft of classical rules of dramatic action common sense, and culture!". He thanked Gurazada for presenting the scene of "Vidyanath" from his play *Pratapa Rudreeyam* for Text Book study. It should be remembered in this connection that Vedam Venkataraya Sastri and Gurazada belonged to two

different schools of thought. Yet the appreciation of *Pratapa Rudreeyam* of Vedam Venkataraya Sastri by Gurazada reveals the broad-mindedness of Gurazada as he was in the habit appreciating merit wherever it is found-be it in friends or literary foes.

Gurazada immensely felt happy and delighted to know about the interest of Vedam Venkataraya Sastri in Telugu literary activities and very much appreciated his commentary on *Amukta Malyada*. He left Madras, being beset with domestic calamities arising out of the demise of his brother, father and in addition to his own deteriorating health. The greatness of Gurazada was accepted by Venkataraya Sastri in his remarks that Gurazada was one of the very few Telugu literary enthusiasts in this country. He requested him to send him his esteemed views on the 'use of the sentiment of Love' in his own works, enclosing a copy of C.R. Reddy's views on his 'commentary of Sreenath's *Srungaranyashatham*.

Gurazada had voluminous correspondence with scholars in India and abroad on matters relating to culture, literature and art. He also maintained good rapport with several foreigners and continued the correspondence with them. Important among them are Gallitti,³⁵ Hunter,³⁶ H.M. Neil,³⁷ Professor of Materia Medica in Hannemann Medical College of San Francisco and several others.

Comparison:

It is needless to mention that the firmament of Telugu literature was dominated by two great personalities-Gurazada and Kandukuri Veeresalingam pantulu. Hence it is desirable to briefly call out a comparison between these two stalwarts of Telugu literature.

“Veeresalingam preferred to attend district conferences in coastal Andhra rather than provincial ones outside the Telugu linguistic region. He wrote in Telugu, not in English. He became known solely for his work in Andhra”³⁸ says Leonard.

But Gurazada was different, he attended several meetings not only in the province but also outside the province. He attended several meetings in Madras, Bangalore, Benares and Calcutta. The references were made in his Diaries. Originally he preferred to write his works in English but due to the influence of Sambhu Chandra Mukherjee, he changed his medium to write in Telugu and produced memorable works in his mother tongue.³⁹ It is not known as to the depth of Veeresalingam in English language. But it is proved beyond doubt that he is familiar with English. Yet he has chosen to write or speak only in Telugu language which may be construed by some as linguistic chauvinism, but Gurazada had chosen both English and Telugu for his works, letters and speeches which undoubtedly establish his linguistic broad-mindedness Veeresalingam therefore lags behind Gurazada.

Biographies:

The first biography on Gurazada was written by Cetti Eswara Rao with the title *Mahakavi Mahapurushudu Gurazada Apparao* in 1945. It was written prior to the Indian Independence. Nationalism in India has acted as a powerful catalyst to historical writing during that period. Few historical works written by Indians on the events and personalities of the nineteenth and twentieth centuries have been free from a nationalist bias and it is one such work.

Another biography *Mana Gurazada* (our Gurazada) was written by Avasaraala Surya Rao in 1954. It was meant for children. Later he translated several works on Gurazada into Telugu namely *Mahakavi Diarilu* (1954), *Lekhalu* (1958), *Mata-Manti-Avi-Ivi* (1958) etc.

The Third biography was *Mutyalasaraalu-Mahakavi Gurazada* by Chitimallae Sankarayya (Rudrasri) in 1962. In 1963 K.V. Ramana Reddi (K.V.R.) wrote another biography with the title *Gurazada - Veluguzada*.

Next biography *Mahakavi Gurazada* written by Devulapalli Prabhakara Rao (1968). It was also published for the children.

The other important biographical work which was published in 1969 by K.V.R. titled *Mahodayam* is a useful work. He met Gurazada Ramadas and stayed with him in Vizianagaram for several days and noted the contents. This work is an elaborate exercise on Gurazada. It is very useful to the scholars. In

the words of Narala Veerayya, this work is adjudged to be 'the encyclopaedia on the life and works of Gurazada'.⁴⁰

All the above works were published in Telugu.

The following books were written in English. They are *The Life and Greatness of Gurazada Venkata Apparao, B.A.* by Peri Suryanarayana in 1968 is prominent. He also wrote *A critical estimate of Sri Gurajada Venkata Appa Rao's works*. These two are useful and reliable.

The other important and reliable work was *Mahakavi Gurujada Appa Rao* published in 1978 by G.V. Sitapati. He was the eldest son of Gidugu Ramamurty. He was born in 1885 in Bheemunipatnam of Vizagapatnam district. He was a contemporary to Gurazada and therefore has the advantage of citing several personal experiences in his work. So, it is more authentic. He also quoted several statements from his diaries, letters and notes.

In 1979 the Government of India's Sahitya Akademi published a biography on *Gurazada* with the same title written by V.R. Narla in its series "Makers of Indian Literature".

These above biographers have, in fact, selected certain aspects of Gurazada's life that fit their own conceptions of the heroic role of individuals in history. This use of Gurazada's autobiography in the changing views of his life and Andhra history will be delineated in a later chapter.

In a close examination, analysis and scrutiny, all these works appear to suffer bias and short comings. The greatness of any personality can be assessed only through a comparative study. The nineteenth century is an age of reformers all over the country. They have not attempted a comparative study of Gurazada with those reformers. It should be clear that the existing biographies of Gurazada are generally inadequate in the sense that the biographers like G.V. Sitapati and K.V.R. have not referred to original letters and diaries which is a serious lapse for the just and proper projection of this great personality.

G.V. Sitapati in his book *Mahakavi Guruzada Apparao* has stated that he had no access to the original letters of Gurazada in English and that he had to translate some sentences of those letters into English which may not agree with the authors language and he expressed his regrets for the lapse.⁴¹

Similarly K.V.R. who wrote a book entitled *Mahodayam*, on the life and works of Gurazada has stated that during the period of his research on the subject he had no opportunity of looking into the original letters and diaries of Gurazada. But subsequently after completion of his work, he had the opportunity of seeing the original diaries and letters, thanks to Narla who had examined the original diaries of Gurazada⁴² (see K.V.R's letter in the Appendix III).

But this book obviates from this lapse as the original notes, letters and diaries of Gurazada were properly consulted and analysed. Hence the works of the previous biographers were secondary in nature and this work is primary.

The scope of this work is only a biographical study of Gurazada and therefore attempt has been made to limit the period of study from 1862-1915, based solely on descriptive analysis.

This exercise attempts to estimate the work and contribution of Gurazada as a writer, social reformer, founder of the peoples' movement, an eminent novelist, a great dramatist, a poet laureate, a constructive critic, and modern philosopher and a great researcher etc., from the historical perspective.

This work is divided into seven chapters. In the first chapter an attempt is made to examine the contents and approach of the biographers of Gurazada. Local environment both political and social plays a significant part in moulding the character and activities of a person. This was discussed in the second chapter.

The third chapter graphically pictures the early years and the search for a career by Gurazada.

Living in a feudalistic atmosphere and working for the well being of the Zamindars, Gurazada limiting his field of his activity was able to preach and teach for social reform. His ideas on social reform were lucidly and vividly expressed in his dramas, like *Kanyasulkam*, story poems like *Lavanaraju*

Kala, poems like *Desabhakti*. In the field of reform, he was a preacher but not a doer. The contribution of Gurazada to social reform based on the above facts is analysed in chapter four.

The play *Kanyasulkam* is Magnum Opus of Gurazada. Therefore exclusively the fifth chapter is devoted for a discussion and appreciation of *Kanyasulkam* and Gurazada.

The sixth chapter estimates Gurazada as a researcher. The efforts made by Gurazada in publishing his *Minute of Dissent* is memorable. He consulted several literary and inscriptional evidences. It was critically examined in this chapter.

The last chapter attempts to critically estimate the work and contribution of Gurazada in the proper historical setting.

Shakespeare in his drama "Hamlet" has depicted human being as follows: "What a piece of work is man! how noble in reason! how infinite in faculty! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals".

This quotable quote aptly, amply and justifiably applies to Gurazada in all its totality.

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2. G. Rudrayya Chowdari, *Prakasam - A Political Study*, Orient Longman Ltd., Madras, 1971, p.217.
3. Puran Singh (1881-1931) was a first Punjabi poet, who freely used free verse for his poetic writings. He wrote three volumes of storypoems (a) Khule Maidan (open field) (b) Khule Gunj (open streets) (c) Asman Ranj (open sky), Khule Maidan - a story in verse is Puran Singh's rendering of the story of Sarangadhara. Similarly Gurazada's originality can be seen in his long poem "Sarangadhara". Puran Singh's another famous essay is "Pooran Bhagat" has vividly analysed the poet's heart in depicting the hero. In his story the name of the king is 'Salivahana'. Salivahana is an Andhra king. It is not known whether this folk lore has gone from Punjab to Andhra or vice versa.
4. Bharatendu Harishchandra (1850-1885) called the father of 'Modern' Hindi and considered the greatest of Hindi writers since Tulasidas, was described Grierson as 'the most' celebrated of the native poets of the day, (and one who) has done more for the popularisation of vernacular literature than almost any other living Indian. Universally regarded as Hindi's pioneer dramatist, Harishchandra played an equally important part in the development of early Hindi journalism. He was also the first notable Hindi writer of essays, travelogues, biographical sketches and books on history or antiquities. He was also possibly the first Hindi poet to practise his craft in 'Khadiboli' (spoken Hindi) which later swamped Brajbhasha out of existence.
5. Subramanya Bharati (1882-1921), supreme among twentieth century Tamil poets, has also been one of the major creative forces of the modern renaissance in Tamilnad. Although Bharati died young, his collected poems make a volume of 600 pages, marked by opulence as well as variety, and noted alike for their vitality and musical quality as also their emotional and spiritual appeal. He first published a book of poems, later patriotic songs, Devotional songs, miscellaneous songs and

three great songs namely, 1. *Kannam Pattu* (The Krishna Songs), 2. *Panchali Sapatham* (Panchali's vow), 3. *Kuyil Pattu* (Kuyils song).

6. Kumaran Asan (1893-1924) is one of the great Trio of modern Malayalam poetry - the other two being Vallathol Narayana Menon and Ullor Parameswara Iyer. Asan wrote *Chandala Bikshuki* and *Duravasta*, which is an attack on the untouchability.
7. Fakirmohan Senapati (1843-1918) had not good primary education, and life to him was a prolonged battle for existence. The story of Fakirmohan Senapati is indeed the story of Renaissance of Oriya national life and of Oriya literature in the nineteenth century.
8. Lakshminath Bezbaroa (1868-1938), Creator of the Assamese national anthem, *O mor Aponar Deshi*, one might say that "the mention of his name in a gathering of his countrymen is like running up the national flag".

It is amazing that this self-exiled patriot should also be a principal architect of Assamese literature as we know it today with all its wealth of essays, drama fiction and poetry. Probably no other individual of his days contributed to it so much with such wonderful devotion and versatility as did Bezbaroa.

9. Keshavsut (1866-1905). It has been aptly said that Keshavsut 'achieved for Marathi poetry what Hari Narayana Apte did for Marathi novel-endowed it with creative power'. Like all great pioneers, he too passed through a period of apprenticeship and experiment. But when he discovered his true mode of expression, he created a new age in Marathi poetry.

The name of Keshavsut evokes in the mind of a lover of Marathi poetry the same feeling which a Tamil-speaking person would have for Subramanya Bharati or a Gujarati for Narmad. They are pioneers of modern poetry in their respective languages-important landmarks in the contemporary Indian literature. Their career illustrates how national awakening reacted to Western cultural influences.

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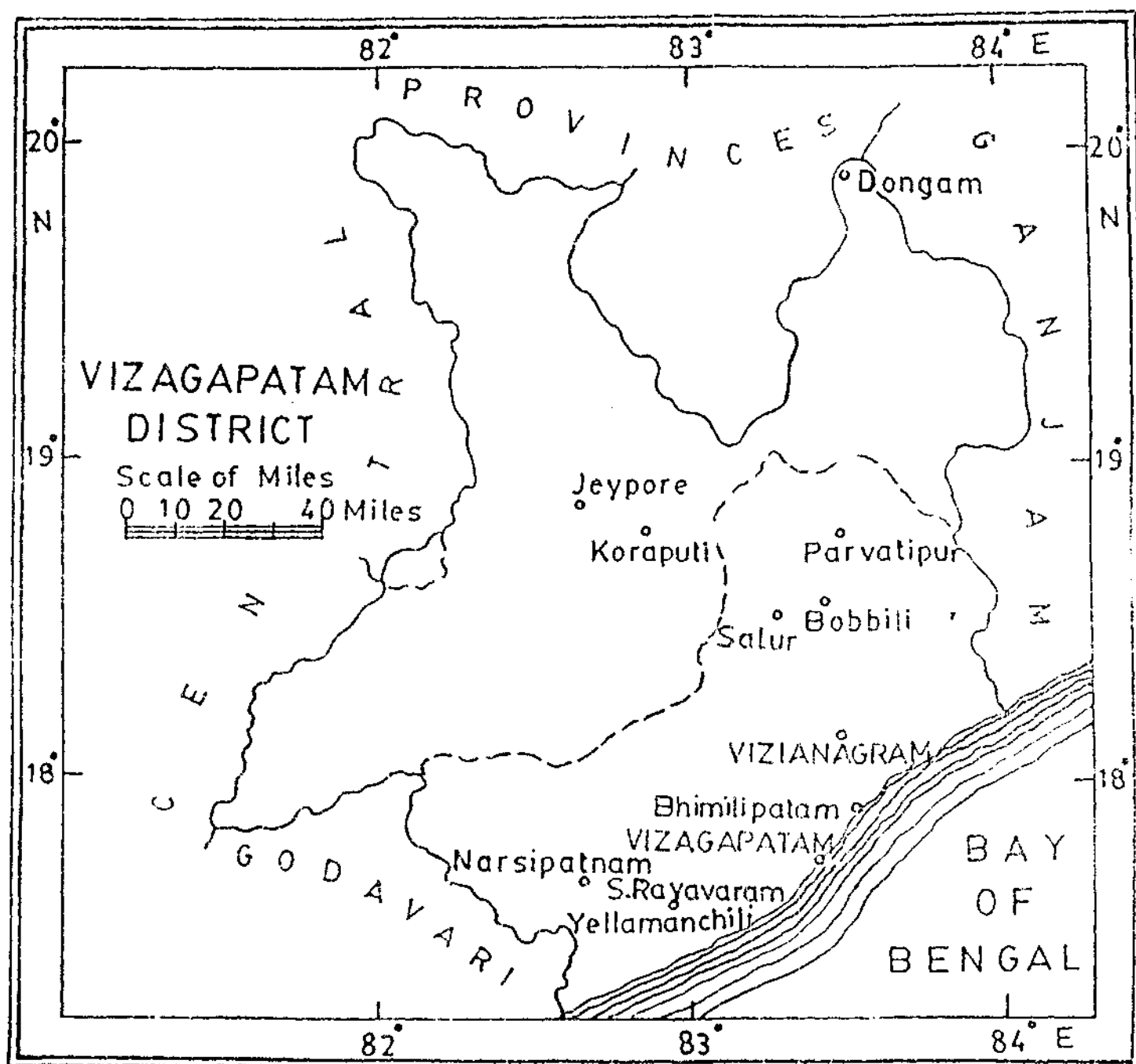
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42. K.V.R.'s letter from Nellore dated 17-6-1996. The following is the English translation of K.V.R.'s letter written in Telugu to the writer of this work. "I am not aware of G.V. Sitapati's work. So far as I am concerned by the time of writing Mahodayam I have seen Gurazada's diaries and letters (Avasarala Suryarao's Compilation) only. By the time the book was coming to a close I had a chance of looking into the original Diaries of Gurazada. Thanks to Narla's examination of them. The chapter "Punarapi" (again a word) in my book *Mahodayam* has accordingly been shaped"

GURAZADA VENKATA APPA RAO



Born on:
21.09.1862

Died on:
30.11.1915



CHAPTER II

VIZIANAGARAM - THE LOCAL ENVIRONMENT

VIZIANAGARAM - THE LOCAL ENVIRONMENT

Vizianagaram is situated half way between Calcutta and Madras, 507 miles from Calcutta and 522 from Madras. It was in the Vizagapatam District of the then Madras state with an area of more than 18,000 square miles and a population of 2,610,000.¹

Vizianagaram is situated in latitude 18°2" North, and longitude 83°32" east; at twelve miles distance from the sea. The garrison at this time consists of one Regiment of Native Infantry. At the distance of one mile from the cantonment, which is placed on ground sloping gently to the northward, are the fort and town, and laying midway is a large tank (Pedda Cheruvu), which contains water at all seasons of the year. The fort is entirely occupied by the palace and buildings of the Maharaja. The station contains about twenty officers' houses; the compounds are very prettily laid out with gardens, and surrounded with trim hedges. There is a small church; a chaplain is allowed for the station, but he is required to visit Bhimlipatam and Chicacole, two Sundays each month.²

Climate:

Generally the climate of the time is normal, without extreme atmospheric variations. But at some seasons in an year, especially in the wintry months it is a bit less. To the north of the town there are hills and hillocks at a distance of about six miles that connect the Eastern Ghats. There

are few patches of shrub jungles nearby. The best season with average climate is from September to March. Summer sets in April when the weather becomes hot and the hot winds commence blowing from the middle of the month. The severity of the hot sun is felt by the residents upto the end of May or early days of June when monsoon sets in, cooling the atmosphere. By the end of June there is considerable change in the air, with the on set of monsoon, when the heat of the summer gets much reduced. The peak months for the rains are September and October which are generally known as monsoon months. Winter season begins from the month of November and the weather will be cool.

Vizianagaram-Fort-Construction

Ananda Raju I (1671-1717) laid the foundations to the fort at Vizianagaram in 1713³. Tradition says that five 'vijayas', or signs of victory, were present at the inception of this fortress. It was named Vijaya-nagaram (place of victory) after its founder, Raja Vijaya-rama (Viziarama) Raju; and the foundations were laid on Tuesday (Jaya-varam), the tenth day (Vijaya-Dasami) of the Dasara festival, in the year Vijaya (1713-14 A.D) of the Hindu cycle. It is stated that the present building is a reconstruction of the original edifice carried out by one of Bussy's officers in or about 1757.⁴

Yenugula Veeraswamy an employee of the East India Company, travelled from Madras to Kasi (Benares). He took his route through Vizianagaram in early 1840. He writes "The history of Vizianagaram dates back to 250 years of the period of ancestors. Since this area is inhabited by

rituous brahmins for over 300 years, it is considered a sacred place. There is a little palace of the ruler of the Estate. There are around 1,000 houses outside the palace. There are artisans of various trades of whom the artistic goldsmiths are significant. There are also artisans of brass-ware, weavers skilled in weaving fine fabrics in this town".⁵

"Vizianagaram is the chief center of Sanskrit and Telugu learning in the Telugu country"⁶ says Gurazada.

In the words of Burra Seshagiri Rao a student of Gurazada "Vizianagaram under whose (Ananda Gajapatiraj) scholarly lead, the city, was like Athens of Pericles, the eye of Andhra people".⁷

Vijayarama Gajapati III, having been brought up at Benares-the culture center of North India dreamed to fashion Vizianagaram as yet another Benares in the matter of learning.

The period of Ananda Gajapati (1850-1897) witnessed the climax of the cultural hegemony of the Pusapatis.⁸ He personified the phenomenon that Vizianagaram was literally 'Vidyanagaram', city of learning during the past century.

The Vizianagaram Zamindari was about 3,000 square miles in extent, and contains, according to the census of 1881, 1,252 villages with 185,904 houses and 844,168 inhabitants. According to the permanent Settlement the peshcush was fixed at Rs. 5,00,000. The Zamindari is divided for revenue purposes into 11 taluks, and the system of administration is based on the

Government practice in the neighbouring taluks. There are about 30,000 tenants and 10,000 sub-tenants. The area under the plough is about 275,000 acres; the rates of rent vary from rupees 5 to rupees 10 for wet land and rupees 2 Annas to 8 per acre for dry land. The population is almost entirely Hindus and Telugu speaking. The towns are Vizianagaram and Bimilipatam and there are several large and thriving agricultural villages. The Samsthanam is well supplied with roads, schools and hospitals, in which matters the Vizianagaram raj will compare favourably with any other part of India.⁹

Population:

Population of Vizianagaram Town

Year	Population	Males	Females	Variation
1871	20,169	9,936	10,233	297
1881	22,577	11,064	11,513	449
1891	30,881	14,882	15,999	1,117
1901	37,270	17,817	19,453	1,636
1911	37,550	17,897	19,653	1,756
1921	39,299	19,381	19,918	537

It can be seen from the above table that the female population increased when compared to the male population upto 1911. But later the female population was diminishing and male population increasing steadily. This may

be the result of the consistent effort in the direction of social reform namely prevention of child marriages.

The immigrants played an important role in the economic life of the town. By these processes the feudal town, at the beginning of the nineteenth century, transformed into a bustling town. The town does much trade with the nearby hill and with the port at Bimilipatam, and between 1871 and 1901 its population increased by no less than 84 percent. It was due to the development of infrastructure made by the Municipal Council and the Rajas of Vizianagaram.¹⁰

Occupations:

Vizianagaram is the second biggest town in the unbifurcated ~~erestwhile~~ Vizagapatam District. The inhabitants were 20,169.¹¹ Among them are 39.6 per cent land holders, 11.8 per cent agricultural labourers, 10 per cent other labourers, 11.9 per cent traders, 4.4 per cent weavers, 5.6 per cent artisans and 16.7 per cent others.¹²

Caste Composition:

The caste composition is the main constituent of Indian society and Vizianagaram is no exception. It has been an important determinant of people's social, political, economic and administrative behaviour. Vizianagaram is a multi-caste area. Different castes of the municipality area

may be divided into four categories namely the forward castes, backward castes, scheduled castes and scheduled tribes.

The important castes and communities of this town are Kshatriyas, Velamas, Devangas, Vysyas, Thurpu-Kapus, Telagas, Nagaralu, Aiyarakala, Savaras, Yatas, Gollas, Kamsala, Mangali, Jalari, Naga-Vasulu, Satanis, Harijans, Bagatas, Gavara, and the Brahmins. There is a considerable population of Muslims and Christians also.

Most of them are purely cultivators. The hereditary traders are weak in numbers, as also are the indefinite classes. On the other hand, when the people are classified according to the occupations on which they are dependent, the agricultural class is weaker than the people following other vocations. Although this is compensated for by the fact that the proportion dependent on indefinite labour, most of which must be agricultural, is greater than the average. Commerce and the professions support smaller sections and, personal service occupies a much larger number.¹³

Municipality:

A Municipal Association was founded in Vizianagaram around 1861, under the Towns Improvement Act-XXVI of 1850. Later a council was established in the year 1866 November. In 1888 the Rate payers were permitted to elect 12 out of 16 councillors and the council choose its own chairman.¹⁴

The following are other important locations in the city of Vizianagaram. The Fort, Kaspā (the main street), Sharoff's Khana street, Bonkula Dibba, Dawnsōn's pētā (popularly called as Dasanna pētā), Gurachari street, Lakka Pandiri Street, Kanukurti vari street, Sivalayam street, Kotha Agraharam, Ambati Satram (a choultry where gruel is served to the poor) Yenugula thota, Hastabal, Ayodhya Maidan (a very big play ground situated to the right of fort while coming from the railway station on the road abutting Pedda Cheruvu) and a famous two storied building constructed for the concubine of the Raja. (It is now popularly known as Simhachalam upstairs).

The town has neither a regular water-supply nor any proper drainage. Water is obtained from wells and tanks, the principal source of the latter being the Ayyakoneru and Buchanna's tank. The chief tank collecting the refuse water from drains is the Pedda cheruvu, the agricultural tank which lies between the town and the cantonment.

Vizianagaram consists of two parts-the native town surrounding the fort on the east and the former cantonment and civil station on the West. These are separated from one another by the Pedda Cheruvu (large tank) which never dries up, irrigates a considerable area of wet land, supplies numerous wells sunk on its shores and is a famous sanctuary for wildfowl.

The civil station and deserted cantonment are neatly and regularly laid out with shady roads running at right angles to one another leading past numerous (often empty) bungalows in pleasant compounds. On high ground

to the west of them stands the old parade-ground, bounded on one side by ancient trees and a line of bungalows, and faced by the buildings formerly used for the unmarried lines (the married lines were to the east, near the railway) and the military hospital. The last regiment to occupy the cantonment before its abolition was the 63rd Palamcottah Light Infantry, formerly the 3rd M.L.I. just before it left, its mess-house was burnt to the ground and most of the regimental plate destroyed.

An avenue of fine trees running parallel to one side of the parade-ground leads past the Roman Catholic church of St. Maurice, built in 1882-83, and the small church of England, a place of worship, erected in 1902 at a cost of Rs. 5,000. The latter replaced St. Mary's church, which stood just south of the parade-ground. This was originally called 'Holy Trinity' and was built in 1850 at a cost of Rs. 2,600 on land granted the year before by the Maharaja of Vizianagaram, and was consecrated by Bishop Dealtry in 1852.¹⁵

Public improvements in Vizianagaram have been chiefly due to the Raja that ruled the city. The prince of Wales market with large series of market stalls was built in 1876 at a cost of about half a lakh rupees (which at that time was a fabulous amount). This market was built in commemoration of King-Emperor's visit to India (King George V) in 1875.

Originally Vizianagaram was mainly an administrative and trading center. Gradually there developed crafts mostly of cotton spinning and weaving, and an industry of dyeing and printing became an important occupation of the people. Over the years the handloom and dyeing and

printing crafts grew among men and women. But these crafts suffered a setback due to machine made products in the colonial rule.

A clock tower was built by the Municipality in 1885 in the Bazar street in an octagonal shape 65 feet high with a clock costing Rs. 5,400.¹⁶ A beautiful park in an area of about 50 acres of land was brought into being due to the efforts of P. Jagannadha Raju the then Diwan of Maharaja in the center of the town in the year 1887 known as the Victoria Jubilee park.¹⁷

Regarding Vizianagaram and its local environment there are quite contradictory opinions. According to Rayasam Venkata Sivudu "of all the places I have visited, Vizianagaram seems to be the best, but the conditions existing in Vizianagaram make it very difficult to live there. The biggest problem people face here is the nuisance of mosquitoes. By the fall of night mosquitoes take over the town between the Railway station and the town there is a large water tank which is the biggest breeding source of the mosquitoes. Added to this there are many number of open drains which also acted as sources of mosquito breeding. Most of the diseases, people of Vizianagaram suffered from, can be traced to mosquitoes. Particularly Leprosy, Filaria and Hydrocels are prevalent all over the town and the direct connection between these diseases and the mosquito bite is established. One comes across people suffering from one or the other of these diseases in any street. Doctors advise drinking of pure water and taking precautions to protect themselves from mosquito bite. In those days there was no drinking water facility in the town of Vizianagaram. The only tank available contained dirty water unsuitable for drinking purpose. People had to go miles out of the town to fetch drinking

water from the wells. Because of these reasons Vizianagaram, though a good town, is a difficult place to live in".¹⁸

In 1862 the then Collector D.F. Carmichael vehemently opposed a suggestion that Vizianagaram should be made the head-quarters of the district, on the ground that it would be impossible for the Collector to do any work in so frivolous a spot. He said it was 'a scene of endless pastime, a race-course, a pack of hounds, cheetah-hunting, ram-fights, balls, nautches, joustings, junketings of every kind'.¹⁹

Unless otherwise not possible the Britishers preferred to build or develop a sea-shore town. For example in Northern Circars they established the district head-quarters at the sea-shore towns like Masulipatam, Cocanada and Vizagapatam etc.

Bulusu Venkataramana Murty states that "the rulers of Vizianagaram belonged to Vizagapatam Mandalam are the ardent lovers of fine arts like Music, Literature, Poetry and all allied arts and they encouraged and honoured all talented persons in their respective branches. Thus they can be aptly compared to the Nayakas of Tanjore after the decline of Vijianagara Empire".²⁰

Though Vizagapatam was the District head quarters, Vizianagaram happened to be the cultural capital of Andhra during the time of Ananda Gajapati.

Urbanisation:

The process of change that has occurred in literary, cultural and social outlook of the people, industrialization, new economic opportunities and various developmental programmes of the government, has influenced the urbanisation pattern in Vizianagaram. The changes in all the above factors have a close bearing on the changes that have recurred in the political organisation. However, the process in the latter are affected by the wider social and political forces. Prior to this, Vizianagaram is a feudal seat, where the people were under the direct control of the feudal lords. The Rajas exercised and are still exercising decisive say visibly or invisibly over the entire town including the surrounding rural areas.

With the passage of time, the outlook of the people of the town was changing according to the times and influenced by the neighbouring urban centres like Vizag Metropolitan region of which the town is apart. The interaction between the town and the larger society had undergone a major shift in the last half-century.

Sketch Account of the Vizianagaram Zamindari:

In 1512 the Sultanate of Golkonda was founded. About 1571 Sultan Ibrahim occupied the Godavari and other districts as far North as Chicacole. For about one hundred and eighty years the Vizagapatam District then known

as Kasimkota division of the Chicacole Circar was ruled by the nominal Hindu feudatories of the Sultanate.²¹ In 1687 they were occupied by Aurangazeb. In 1724 they came under the control of Nizam-ul-Mulk, the subedar of Deccan.

The chief local officer was the Faujdar of Chicacole, who was incharge of Ganjam and Viz agapatam regions. The first Faujdar was Sher Muhammad Khan (1652-84). He governed through the local chiefs or Zamindars. Among them the rulers of Vizianagaram became prominent from 1740 onwards²² and established their supremacy in the district which reached its zenith in 1759. Later it became powerful in the district and controlled the other Zamindars²³ including Bobbili.

In Vizagapatam there were about 14 Zamindars, all of ancient lineage, the most important of whom is the chief, not styled Maharaja of Vizianagaram. The head of the house claims descent from Madhava Varma of the Udaipur family, who led a Rajput colony into the Krishna valley in 591 A.D.²⁴ He is consequently of the "Grahilote tribe, belonging to the Sisodiya branch and the vasishta gotra"²⁵. According to the traditions of this house called 'Bijeibhoop', one of its members, at a very early period settled at 'Ajooddhia' (modern oudh). At about the year 514 of the saka era corresponding to 592 A.D. His descendant Madhava Varma emigrated to the Telengana country accompanied by the representatives of the vasishta, Dhananjaya, Koundinya, Kasyapa and Bharadwaja gotras of his own tribe.²⁶ His descendants became important sardars of the Qutb-shahi dynasty of Golconda. One of these sardars, called pusapati Madhava Varma, and his descendants established themselves between the middle of the seventeenth and eighteenth centuries in Vizianagaram, pedda Vijaram Raju succeeded his father about the year 1710

and his long reign terminated in 1757. He completed the Fort at Vizianagaram, to which place he removed his capital from Potnore.²⁷ He extended his power over the neighbouring Rajas. His alliance was sought by the Faujdar of the Nizam, to whose kingdom Vizianagaram appertained and when Bussy came to take possession of the Circars, he joined his forces with that commander in the celebrated attack on Bobbili in 1757, where the Raja met his death at the hands of the assassins. His successor, Ananda Gajapati Raju, was a man of equal valour and authority. He ruled from chicacole to Rajahmundry and made a treaty with the English as a sovereign power. When Lally, in 1758, summoned Bussy to Pondicherry, Ananda Raju, who was hostile to the French, marched on Vizagapatam, then in the possession of that power, captured it, hauled down the French colours, and hoisted English in their stead. He then with much pertinacity sought the aid of the English both from Madras and from Calcutta, and at the latter place his representations had the effect of securing the co-operation of Robert Clive, who despatched Col. Forde on the expedition which resulted in the expulsion of the French from the Northern Circars. On Forde's arrival at Vizagapatam in October 1758, he joined his forces with Ananda Raju, and in conjunction with Andrews, who had been sent to Vizagapatam from Madras to take charge of the factory, settled articles of agreement between the company and the Raja to the effect that the Raja was to pay the expenses of the expedition and was to be put in possession of all the inland country, the company to possess all the conquered sea-coast from Vizagapatam to Musulipatam and not treaty for the disposal or restitution, whether of the Raja's or the English possessions, to be made without the consent of both parties. This treaty being signed, the allies proceeded to action. The decisive battle of Condore was fought on 7th

December 1758²⁸ and M. Conflans fled to Musulipatam, which surrendered to the joint arms of these allies in April 1759. While this famous siege was progressing, Salaubut Jung, the Nizam of the Deccan, encamped forty miles off, awaiting the result of the contest between the French and the English and when victory favoured the later, he entered into a treaty with Colonel Forde in which the services of Ananda Gajapati Raju were duly recognized, and inadequately compensated. Ananda Raju died soon after and was succeeded by an adopted son, Vijiaram Raju, whose elder brother, Seetharam Raju, became his Diwan. This enterprising but mis-directed man governed the whole country from Rajahmundry to Chicacole from 1760 to 1767. The young Raja's title was acknowledged by the Nizam Salaubut Jung in 1760 at Rajahmundry. He agreed to pay a tribute of Rupees 2,90,059-4-0 to the Nizam but owing to the revolution at Hyderabad when Salaubut Jung was deposed by his brother, Nizam Ally, the affairs of this Circar were neglected and Seetharama Raju pursued his career of annexation unchecked. Forde's expedition was made use of by Robert Clive to procure from the Emperor Shah Alam the firmaun for the Northern Circars, dated 12th August 1765, and consequently it was to Ananda Raju that the British own the cession of these provinces. The firmaun with the subsequent treaties of 1766 and 1768 completed the transfer of the Circars to the British who established their authority over the Pusapatis from the year 1767. They then paid their first tribute of three lakhs to the chief of Masulipatam, which had remained in hands of the Vizianagaram Zamindars since its capture by Forde in 1759. At this time the Hill Zamindari acknowledged Viziam Raju as their suzerain, and when Andrews came up to Vizagapatam as chief in 1769. Seetharam Raju

procured the aid of the company's troops and quelled a formidable insurrection against his authority which had broken out among the Hill Zamindars.

From this time until his retirement from public affairs in 1793, Seetharama Raju continued a career of authoritative management in the affairs of the Pusapati house. His active energies extended to Madras, where the Presidency and Council contributed to promote his interest and gratify his ambition. His conduct was animadverted on by Dundas in the House of commons (in April 1782) and however much of obloquy he obtained, it is certain that the Vizianagaram house retained its high position only so long as Seetharama Raju was at the helm.

Thus the political history of Chicacole circar between the second half of the seventeenth century and the first half of the eighteenth century was the history of the rise of the Vizianagaram rulers.

He retired in 1793 and in 1794 his brother Vijarama Raju was betrayed into a show of contumacy. The Company's troops fought him at "Padmanabham" on 10th July, 1794, and the old Raja had his palanquin placed in the van of the fight and fell at the first discharge. The death of Vijarama Raju marks a turning point in the fortunes of the family.²⁹ Subject to occasional vicissitudes, the importance of the Pusapatis had steadily increased throughout the century. Their own dominions and those of their feudatories covered an area conterminous with the present district. Their tenure of this extensive country was that of a tributary prince.

Titles:

The head of the house was honoured by the titles of Mirzah and Manea Sultan.³⁰ The title of 'Gajapati' came into Pusapati family after the battle of Nandapur.³¹ Vijayarama Gajapati III was recognised as the 'Maharaja' by the Viceroy John Lawrence.³² and later the British Government conferred on him through the Viceroy Lord Northbrook the title of "His Highness". He was enrolled as one among those chiefs that are entitled for return visits from the Viceroy.

The Zamindars, "possessed under the native government a degree of power nearly proportionate to their property. Although that power was perhaps not formally recognised, nor regularly executed, still they did possess a considerable degree of military, civil and fiscal power. They kept their dependents in a state of union, and were by that means, enabled to protect them, and maintain themselves".³³

The Company accorded him a royal salute of 19 guns when he visited their chief at Vizagapatam. These titles and the Salute reduced in 1848 to 13 guns are still enjoyed as hereditary honours, although the Permanent Settelement altered the tenure by which the Zamindari is held, it did not deprive the house of its hereditary honours. The British Government in 1862 recognised his right to the title of 'Raja' and admitted his claim to higher distinctions than are usually accorded to Zamindars.³⁴

After the battle of padmanabham, his young son fled to the protection of the hill Zamindars who were disposed to raise the standard of revolt in his favour, but this was averted by timely measures, and the boy known as Narayana Babu received a kaul from Lord Hobart, Governor of Madras, at the end of 1794. The dominion of the Pusapatis was then curtailed in its size. The hill chiefs were released from their position subordinate to the Pusapatis, and other tracts were taken from them and were added to the Havelly.³⁵

Ananda Gajapati and his family

This flourishing conditions of things had its origin in the arrangement made by Narayana Babu, who resided for the greater part of his long rule in Benares, and left the Samasthanam in the hands of the British Government. He died heavily in debt at Benares in 1845, and his successor continued the arrangement made by his father for seven years, taking over the management in 1852. This Raja, Viziarama Raju, proved himself worthy of his high place. An accomplished and liberal man, he fulfilled the duties of his position in a manner rarely equalled by an Indian prince. He married Alaka Rajeswari Devi popularly known as "Ammaji Sarcar". She had a daughter called Appala Kondayamba popularly known as "Rewa Sarcar" and a son called Ananda Gajapati. She was given in marriage to Raja Ram Singh.³⁶ However as he died early she had to return to Vizianagaram. She actively supervised the affairs of the Samasthanam during the life time of his brother Ananda Gajapati. After his demise she could successfully manage the Samasthanam during the troublesome period of 'Pedda Dava' (Big Suit). But the settlement was

arrived only after her demise. She had an efficient secretary in Gurazada, who successfully assisted and managed the affairs of the Pedda Dava and protected the interests of Maharaja Ananda Gajapati.

Alaka Rajeswari played a notable role in guiding the Samasthanam administration along with her daughter Appala Kondayamba not only during the life time of Ananda Gajapati but also afterwards. Infact after the demise of Ananda Gajapati she strongly championed the cause of the adoptee to the Vizianagaram house Viziarama Gajapati (1883-1922) who happened to be her nephew in the Pedda Dava involving the Samasthanam by the contestants the 'Gnatis' (Kinsmen). She died on 12th July 1912.

Ananda Gajapati Raju was nominated as a Member of the Legislative Council of India in 1884 and 1894. In 1864 he received, in addition to his hereditary titles, the title of Maharaja,³⁷ to which the prefix of His Highness was subsequently added. He was decorated K.C.S.I. (knight Commander of the most Exalted order of 'the Star of India'). His name was enrolled in the list of the chiefs of India, whose visits are returned once in a year by the Viceroy. Ananda Gajapati born in 1850 and died in 1897. In 1881 the practice of the ancient salute of 13 guns mentioned earlier was fully recognised. In 1882 he was made a Fellow of the Madras University and was a Gazetted Member of the Madras Legislative Council in March 1884.³⁸

Ananda Gajapati III (Prince Charming) the Maharajah of Vizianagaram ascended the throne in 1879. He was of the most illustrious prince whom the world has ever seen. The Maharaja was entrusted to great Indian and European scholars to receive instructions in Sanskrit grammar, Kavyas and

poetry from Sri Hari Sastry, Pandit M. Narasimhachari, Bhimeswara Sastry and Lakshmajji Pandit, a versatile scholar, Major Thompson and Carlyle. Ananda Gajapati mastered not only Sanskrit and Telugu but also Latin, French, English, Persian and Urdu languages and acquired fame as a great poet musician and musical composer. His favourite English writers were Shakespeare Edward young, Inversoll, Newman, Pope Herbert Spencer, and J.S. Mill. He always kept company with a galaxy of brilliant scholars, such as N. Rama Sarma, Gomatham Srinivasa Chari, K. Ramanuja Chari, Gurazada Venkata Apparao and Gurazada Sree Ramamurty. He appointed Kolluri Kama Sastry, Peri Venkata Sastry and Kasinatha Sastry, Manda Chitti Kama Sastry, Mysore Bhimachari, Adibhatla Narayana Das, as Asthan Vidwans and D. Suryanarayana Somayaji, Pappu Venkanna, Dharwada Madhava Rao Niraghatam Krishnayya, Garimella Ramalingam, Mukkamala Viswambarudu, Ganti Buchi Sastry, Karra Papayya Sastry, Srinanda Venkata Krishnayya, Bhagavathula Lakshminarayana, Karri Padmanabha Swamy, Kaligotla Rama Raju, Kaviravani Lakshminarayana, Mattham Rayachari, Veena Ramanayya Das, and Hindustani musicians Mohbath Khan (Rudra Veena) Nishavalli Khan (Rabob) Abdulla Khan (Sithar) Munavari Khan (vocal) as court musicians. Thus Viziayanagar had earned the reputation as one of the best cultural centres next to Benares and her fame spread to the continent. Ananda Gajapti's Durbar was respected as Sarada Nilayam.³⁹

He was not only a scholar but also a social reformer. He introduced a "bill to discontinue the sordid practice of selling girls in marriages among brahmins under the guise of religion. Whereas it is expedient to discourage and put down the barbarious practice of selling girls to persons for marriages

under the colour of the forbidden form of marriage called 'Asura' which appears to be very prevalent among Brahmins in Southern India".⁴⁰

Surendranath Banerjee in his book *A Nation in Making* writes about Ananda Gajapati as follows: "Among the friendships that I formed at Madras on this occasion was one to which I think I must make a special reference. I made the acquaintance of the late Maharaja of Vizianagaram 'Prince Charming' as he was rightly called by Sir Mountstuart Grant-Duff, then Governor of Madras. He (Ananda Gajapati) was a frequent visitor to Calcutta, where I had ample opportunities of meeting him, and I will say this of him, that I have hardly ever come across a warmer or more generous - hearted man, the same helping hand was stretched out to an English firm. Race, colour or creed was no barrier to the play of his generous affections, and he was the liberal patron of public movements and of public institutions, whether in Madras, in Bengal or the United Provinces. I approached him with a request for a subscription in aid of the building fund of the India Association".⁴¹ The second edition of Max Muller's *Rigveda* came out solely due to his patronage. The Government Auditorium in Vizianagaram is fittingly named after this "Prince Charming" and Abhinava Andhra Bhoja.

Tirupati Venkata Kavulu declared that among all the princes they have visited Ananda Gajapati was the only discerning scholar.⁴²

His sister Appala Kondayamba (1849-1912), popularly known as 'Rewa Sarcar' initiated many works of public utility, in her 'will' it is as follows: "I have deposited one lakh of rupees in the Vizianagaram Samasthanam for the maintenance and upkeep of the Gosha Hospital at Vizianagaram which I have

built at my own expense. The said money shall be a permanent endowment for the maintenance of the said hospital. I am arranging to build a Chatram (choultry) at Vizianagaram near the Railway Station to commemorate the coronation of His Gracious Majesty the king Emperor George the Vth, to serve as rest-house for travellers. Out of my estate should be set apart one lakh of rupees which should be deposited either with the Samasthanam or in safe and proper securities. The interest thereon should be utilised in feeding at Benares bonafide students belonging to the Telugu Brahmin Community and observing Brahmin Acharam, who may be studying in Benares advanced Sanskrit literature and Sastras. I have undertaken to bear half the cost of the Vizianagaram water works. Out of which I have already paid to Government one lakh of rupees. The balance shall be paid to the Government when requisitioned, out of my estate".⁴³ In such a way she rendered services to Vizianagaram.

Ananda Gajapati passed away issueless on "(23-5-1897) H.H. expired at about 3 in the morning".⁴⁴ But on 22nd July 1896 Ananda Gajapati registered a 'will' for a heir and successor. The will is as follows: "I Ananda Gajapatiraj Maharaja of Vizianagaram, son of His Highness Sri Vijiarama Gajapatiraj, Manya Sultan Bahadur of Vizianagaram, K.C.S.I., declare this to be my last will and Testament, and I, the above said Anandagajapatiraj, Maharajah of Vizianagaram, have at present no issue either male or female, I do hereby appoint Chitti Babu Vijiaramaraj and his male issue to be my legal heir and successor, and a representative and I do hereby bequeath to the said Chitti Babu Viziaramaraj all the property (A.R) moveable and immovable of the Samasthanam as well as my personal property together with all rights,

titles, privileges, honours and insignia of the family which I now possess or may here after acquire".⁴⁵

He further states "I do hereby require, direct and authorise the above said Chitti Babu Viziamaraj and his male issue or any successor that may be appointed in the several ways provided above he, his heirs and representatives shall assume my family name of "Pushavati" and style himself Mirja (A.R) Rajah (g) Rajah Viziamaraj Manya Sultan Bahadur of Vizianagaram"⁴⁶ (for the full text of the *will* in Appendix IV).

"The adoption ceremony was celebrated to-day at 9-45 a.m (on 18th Dec. 1897)" writes Gurazada in his diary. Later on the Deed of adoption executed on 19th day of December 1897 between Her Highness the Maharanee Mirza Manya Sultan Sri Maharajya Lakshmi Sri Alakh Rajeswari, Dowager Maharani of Vizianagaram, consort of His Highness the late Maharajah Meerza Sri Pushapati Viziamara Gajapatiraj Manya Sultan Bahadur, Maharajah of Vizianagaram G.C.I.E., deceased of the one part and Sri Bahuroyan Sri Jayapati Kumari, Widow of Sri Babu Narayana Pratap Singh Bahadur, deceased, and mother of Chitti Babu Viziamara Raja, minor of the age of fourteen years of the other part.⁴⁷

One of the branches of the Pusapati family filed a suit against Chitti Babu challenging the adoption in the District court of Vizianagaram on thirteenth July, 1903 (O.S. No. 18 of 1903) Chitti Babu alias Viziamaraju lost the case in the lower court and appealed in the High Court in 1909 (Appeal No. 114 of 1909).⁴⁸ In this case Gurazada played a vital role to compromise it.

Gurazada and the 'Big suit':

Rewa Rani placed the responsibility of the "Big Suit" on the shoulders of Gurazada. Her confidence in Gurazada was remarkable. Good and honest work will never go unrewarded. Rewa Rani in her 'will' dated 14th December 1911, sanctioned life-time monthly allowance of rupees seventy to Gurazada⁴⁹ who tops the list of persons who were sanctioned such allowance and his was the highest of the lot.

Gurazada reached Madras on 2nd April 1903. The next day he conferred with Sir Bhasyam Iyengar regarding the suit. Afterwards, he proceeded to Ooty on 11th April and stayed there upto 14th June. His stay there, purported for rest and recuperation, was more absorbed to think about the Big Suit.⁵⁰ Gurazada began to spend some time in Ooty from this year. Families of big princes, Englishmen and big lawyers spend two or three months in summer at Ooty (Which is a cool place in Tamil Nadu).

Not merely giving suggestions on the Big Suit, Gurazada had even to give evidence as a witness in it. In September 1905, he wrote a letter to one worker from Ooty as follows:⁵¹

"Dear friend,

Your letter has reached me on 16th. I have already informed you about the receipt of the file containing my reports. The things you have found out reminds me of Columbus' discovery. I am to-day sending my reply to the

petition of Jagannadharao. Your research on the issue regarding the relationship between Bezwada inscriptions and families of Vizianagaram rulers is good, I am happy. I have read in the papers about the adjournment of the suit. (Big suit) It may come up for hearing in November. Then, should I specially go to Madras to discuss with the lawyer? I do not think that the lawyer will be more helpful than you".

"Then, about my evidence perhaps, I have to give my evidence before the Commission. I shall be going to southern region some time in the last week of December, or first week of January. So without any hinderance to my research work, it would be desirable if my evidence is taken before December. Otherwise it will be difficult for me to go to Tirunalvele. Please ask the pleaders to take my evidence early".

With all the authentic information in hand, Gurazada is now ready to give his evidence and having been fully equipped with all the authoritative facts pertaining to the ancient genealogy of the rulers of the samasthanam, he is equally ready to prove the same.

There are three branches in the Pusapati Kshetriya race 1. Rachi Raju branch, 2. Tallapalem branch and 3. Regulavalasa branch. Among them, those that belong to Rachi Raju branch were the ancient rulers. They belong to the progeny of Madhava Varma who ruled Bezawada. They wrote poetic works called prabandhas. After the death of Vijayarama Raju (1670-1757) without any issues. 1. Ananda Raju III (1732-1760) was brought up and connected. It was he who took revenge against French people and invited Englishmen to Northern Circars. This Ananda Raju also had no children.

After him one person from Tallapalem branch naming him as second Vizarama Raju (1749-1794) was taken in adoption and he was seated on the throne. By the time he took the Samasthanam he was hardly sixteen years of age. He crossed swords with English people and died in the Padmanabha battle in 1794. Narayana Gajapati succeeded him and ruled upto 1845. Afterwards, his successor Vijayarama Gajapati (1826-1879) occupied the throne and ruled the Samasthanam. 'Rewa Rani' Appala Kondayamba and Ananda Gajapati are his children. Upto the period of Ananda Gajapati the rulers of the Vizianagaram Samasthanam belonged to Tallapalem branch only.

Those that belong to Regulavalase branch and that have come in adoption in the beginning after the death of Vijayaram Raju in the battle of Bobbili, are of Pusapati genealogy and are considered as distant relatives. The relationship through the common male ancestors is stated to belong to far far distant past. To this end, historical evidences are shown.⁵² Regulavalasa people questioning the validity of taking in adoption by the mother of Ananda Gajapati after his death as issueless, filed a suit in the court of law. In support of their contention they have shown the necessary genealogical trees as evidence. Regulavalasa people have gathered the pandits evidence from Eliphinstone's History of India-Vizianagaram Diaries, collection of Kaifiyats of Mecanzie.

Regulavalasa people argue that Ananda Gajapati during his time has fabricated the material pertaining to ancestral genealogy to establish his stand that China Vijayarama Raju of Padmanabha battle belongs to Pusapati genealogy only. After the battle of Bobbili and after the death of one that was

brought up as an adoptee, Vizianagaram Samasthanam was successively ruled by Vijayaram Raju of Padmanabha battle, Narayana Gajapati, Vijayaram Gajapati and Ananda Gajapati and their names have been dubiously entered into the Tallapalem lineage. In fact, it was Regulavalasa people that were legally qualified to rule the Vizianagaram Samasthanam. But the genealogical tables that were prepared during the regime of Ananda Gajapati present a different picture.

In the famous Pusapati lineage Raghunadha Raju (1652-1685) was the first ruler of the Vizianagaram Samasthanam. His brother Tammi Raju was a poet. He wrote a book (Prabhandham) name "Srikrishna Vijayamu" containing 5 cantoes. In the prelude to the book, he vividly narrated his genealogy in 89 verses. Ananda Gajapati got this decked up in the year 1893, by Gurazada Srirama Murti⁵³ and arranged it to be published with a preface containing fifteen pages. There are many important items in this preface. A catalogue projecting the genealogy of Pusapati Kings was got added to the book. On this basis only in the succession suit⁵⁴ filed in the year 1903, this genealogical table was made ready. There are whispers from some quarters of Kinsmen that this is an altered genealogical table.

Not only the adoption taken by the mother of Ananda Gajapati but also the original adoption of Vijayarama Raju (1760-1794) of Padmanabha battle was challenged in the suit.

The literary researchers aver that the Pusapati genealogy was altered as to suit to their vantage even during the regime of Ananda Gajapati to establish that their ancestor China Vijayarama Raju of Padmanabha battle does belong to the line of Pusapati dynasty.⁵⁵

Some of the patronisers of Regulavalasa people decry that these Western writers have written their historical works believing the false genealogy corroborated by Ananda Gajapati and Gurazada Srirama Murti.⁵⁶ Those that dwell on the patronage of the Kshatriya fame since long strongly believe and opine that so far as the matter of succession of the rulers of the Samasthanam is concerned a falsification of facts has been furtively schemed in a calculated manner. They say that such of those genealogical tables that were created against their contention are utterly false and if there are any poems in the poetic works (Prabandhas) against their stand they are all forgeries.

Out of those that were published by Ananda Gajapati and his patronagers, one cannot definitely say how many forgeries are there, but of the three branches of Pusapati race of Vizianagaram one forged document pertaining to one Rachi Raju has come to light. Reputed literary critics like Nidadavolue Venkata Rao and Cheganti Seshayya depending on these forged documents have erred in establishing the period of Vemulavada Bhimakavi.⁵⁷

Arudra, a noted critic and author of "Samagra Andhra Sahityamu" (complete works of Andhra Literature) states that he has published certain realities relating to the garland of poems pertaining to Rachi Raju. He further states "In the 'Big Suit' both the petitioners and respondents have created false

genealogical tables and also altered some of the ancestral details. Both the parties managed to see that important records did not see the light of the day. They published such books that were favourable to them either by collecting or creating them. Sins are more sinned by both. In dealing with and conducting the 'Big Suit' Gurazada had his sinister share. His son Ramadasu at a later date has written as follows:⁵⁸

“The history of the Vizianagaram rulers is fateful at every stage. There is no continuity of their pedigree. There was a break at two or three generations and there was no continuity of succession even after adopting some male member from other branches. It was for that reason that Ananda Gajapati attempted to get the history of their lineage written on the line of Gujarat kings and Rajatarangani but it did not fructify. After his death with the advent of the Big Suit concerning the succession, their ancestral genealogy was got modified by the Maharanis at all convenient places that were favourable to them in the Suit under dispute.

It is not known whether the evidence was tampered or created. The fact remains that Gurazada was so deeply immersed in the matter relating to the Suit that when he reached Madras on 15th April 1905, his father died on 24th April 1905. On hearing the sad news Gurazada rushed to Vizianagaram but he could hardly spend only three days in performing the obsequies of his father and had urgently rushed back to Ooty. In Ooty, Thomson, Gilman and others were waiting for him. Viziarama Raju who was till then was a minor became and acquired the status of Maharaja. The Maharaja met the Governor in the Governor's palace. “The Governor's wife came on 5th June to see the

Maharaja" wrote Gurazada in his Diary. "It is not known on which particular purpose of the 'Big Suit' Gurazada stayed in Ooty till September".

It is not clear which turn the Big Suit of succession has taken in the year 1906. Gurazada collected palm leaves on 26th January 1906 to strengthen the preliminary evidence of the Suit. Gurazada noted in his Diary on 26th January "second part of the book of Sreerama Murty has to be filed". Sri Rama Murty published his book called "Kavula Charitra" (lives of the poets) in 1893 during the regime of Ananda Gajapati. The book was published not in a single form but in five parts. Probably, the second part was useful for the case.⁵⁹

Gurazada appointed one student by name Ongole Muni subrahmanyam directing him to look after his (Gurazada's) research work. He listed out the items of work to be attended to by him "There are some works relating to the inscriptions and certain poetic works pertaining to the relatives of the Vizianagaram rulers and to note down all the particulars in detail of such heirs and translate the poems into English and get them printed has been decided upon as my work (project). That apart, to pick up the poems in the first cantos from the prabandhas written by Andhra poets and note down the genealogical particulars of the author as also the one to whom the book is dedicated and to separate the historical events and particulars of rulers and their ministers and to establish their period is the work that has to be attended to by me. I have been rapidly completing the works entrusted to me that have been got commenced and left by Gurazada.⁶⁰

The ideas of poems of antiquity translated by Muni Subrahmanyam were tailored by Gurazada, and Gurazada published a book by name "Prabandham Pedigree" and it was filed as an important exhibit in the 'Big Suit'. While getting the particulars of rulers got collected by Muni Subrahmanyam, Gurazada personally noted the titles of the rulers. 1. Anipalli 2. Anuganti 3. Ayodhya 4. Aaratla 5. Aarulla 6. Kasyapa Gotrikula 7. Koundinya Gotrikula 8. Gundika 9. Gundeti 10. Gudili 11. Gudae 12. Chervunulla 13. Jammuluri 14. Jayapatla 15. Jachcharula 16. Datnarla 17. Deesatla 18. Dhanunjaya Gotrikula 19. Dhanyavolu 20. Narakola 21. Ningivolli 22. Patnulla 23. palkunulla 24. Pallavula 25. Pallivelli 26. Pasupunulla 27. Paneepalli 28. Payeti 29. Paluri 30. Punugoti 31. Purvadi 32. Pusapati 33. Penugonda 34. Paidimukkula 35. Mangipudi 36. Matnulla 37. Mallela 38. Marutla 39. Rukmala (cheruntu) 40. Recherla 41. Repala 42. Valuri 43. Vipparla 44. Viriyal 45. Vetakuri 46. Selavoli 47. Srimalli.⁶¹

Gurazada used to go to Madras and refer the records kept in the Ancient Oriental manuscript Library there. While gathering the necessary records for evidence for the Big Suit, Gurazada started writing the creative works in the year 1903 itself. He was very much desired to write his works in English. The reason for this must have been his foreign friends. He has perhaps discussed about this when he met them in Ooty. He began writing some stories in English. While in India an Englishman by name J.W. Rees having informed Gurazada about his programme requested him (Gurazada) to help him in his behalf. Later on he left for England.⁶²

While the succession suit was pending in the court, Gurazada was lured by the opposite party with a bribe. It is said that Vijjapurapu kodanda Rao⁶³ and others representing the opposite party, approached Gurazada with rupees forty thousand (silver coins). They did not ask him to give wrong evidence or anything like that. They fully knew that they would be winning the case if Gurazada remained neutral. They requested him just to remain at home for a fortnight on the pretext of illness. Gurazada had hearty laugh and said “Kodanda Rao! you know pretty well that I cannot digest a handful of rice what can I do with such a huge treasure?” and turned them out.⁶⁴

Gurazada not only rejected the lures of treasure, but he braved even against the threat of danger to his person-for, in high places, in such situations, physical elimination of key personalities was not a new thing. It is therefore an ample testimony of the integrity of Gurazada, his sincerity of object and his devotion to the royal family of Vizianagaram and particularly to Maharaja Ananda Gajapati who was his patron.

Naturally, in any suit petitioners and respondents resort to allegations and counter allegations to strengthen their stand and produce necessary evidence from all the available material open to them in support of their claim.

Gurazada very much desired to become a lawyer, but as circumstances would have it, his wish was not fulfilled. But now, thanks to the Big Suit, though he did not possess the law degree, he acquired all the acumen required

of a lawyer. He studied the Big Suit carefully, collected all the material favourable to the Pusapati rulers and assisted the lawyers in all respects to see that the Suit sails successfully in their favour. Rewa Rani who was fully aware of Gurazada's ability placed the affairs and conduct of the Big Suit on his shoulders. Pusapati ruler's confidence in Gurazada was so high that he could successfully deliver the goods and that he could do his very best in the matter.

For Gurazada, work is worship. It is his very nature to take up any work and do it with meticulous care and mathematical accuracy. So he toiled hard and left no stone unturned in his endeavours relating to the Big Suit. The Big Suit as the very name indicates is so big in dimension, that if any thing contrary happens the very foundations of the Pusapati rulers could be shaken and the results could be disastrous to the family itself. He rose up to the occasion. He spared no efforts. His unflinching devotion to the work and his faithfulness towards Ananda Gajapati and Pusapati family is unparalleled. He could do anything for them, come what may. His ultimate aim as a loyal worker of the Samsthanam and close associate of Ananda Gajapati is to make all innings in favour of the Pusapati rulers. He was lured by the opposite parties in many ways. But he did not yield. If at all he bent his head, it was towards his devotion to work. He fulfilled his promise to Ananda Gajapati. If today Vizianagaram is assuming a special place as a seat for learning, and in the realms of art, culture, and music, it was due to the historical compromise that was brought about by Gurazada in the Big Suit and his action deserves acclaim.

Arudra could not pinpoint and show sufficient proof about Gurazada's hand in foul play if there be any. So his allegation merits no consideration.

Some how as long as Rewa Rani was alive compromise in the succession Suit could not be resisted to as she did not agree for compromise as she was temperamentally stubborn and adamant. She died on Fourteenth December, 1912. Even by that time the wind was not favourable to the then Zamindars of the Samasthanam. On the otherhand the Suit was dismissed in the lower court. An appeal was made to the High Court, Gurazada was fully seized of the situation. He thought that a compromise was the only solution to avoid a debacle for the royal family. Thus a compromise was managed by him in between the two parties in the Suit and Gurazada's role therein, was significant, as clearly evidenced from the note of G. Appanna on the subject of sanctioning the pension to Gurazada, wherein G. Appanna has clearly mentioned about the unstinted efforts of Gurazada in the Big Suit. He was infact the man behind the compromise deed.

The salient features of the compromise are that

- 1) The adoption under dispute was upheld by the Court and that it passed the judgment that neither the plaintiff nor their heirs shall ever call in question the validity and the binding character of the said adoption.
- 2) That Chitti Babu who was taken as adoption and named as Pusapati Vijayarama Raju is entitled to the whole of the Vizianagaram Zamindari and all other properties absolutely under the will.

- 3) That the appellants or their heirs should never claim the Zamindari and its Devastanams either on the death of the first defendant Chitti Babu or thereafter.
- 4) That the appellants shall not question the entitlement of the Zamindari by Alaka Narayana Gajapati who inherited the Samasthanam to Chitti Babu.
- 5) That Sizable compensation be paid to the appellants.
- 6) That the respondents agree to execute a document agreeing to pay the compensation mentioned in the judgement.
- 7) Finally that each party to the suit to bear its own expenses (the full Text of the judgement is furnished in the Appendix V).

In his early days the Samasthanam gave Gurazada food and shelter (free meals and school-ship) but for which he could not have dreamt of higher education on account of poverty. Gratitude is the memory of the heart, Gurazada had this admirable quality, enough and to spare.

The wheel has turned. The Samasthanam faced many difficulties virtually the Pusapati rulers position was shaky as could be seen from the Succession Suit. Now, the time was ripe for Gurazada to repay his debt of gratitude. He rose up to the occasion and brought out the historical

compromise, without which the fact of the Pusapati rulers would have been unimaginably different. The whole credit assuredly goes to Gurazada and Gurazada only. The rest of the people, if any in the compromise are secondary.

Gurazada was largely responsible for the present descendants of Vizianagaram Samsthanam to inherit the properties of the Samsthanam. The sustained labour he had put in, the expert marshalling of data and the skillful forensic handling of the 'Succession Case' had enabled him to win the case, though it had a telling effect on his already failing health. But, for reasons unknown, some people express a sense of resentment against him. Either we have to sum it up in Girisam's words 'base ingratitude', or take it as the product of Jealousy or a paradoxical complex.

Indian Society in the early Nineteenth Century:

Indian society is a complex society. It presented a fascinating and at the same time a baffling problem, especially in the nineteenth century, described as "a century of wrong".⁶⁵

On the conditions of the times then, it was written thus: "It was the darkest age in the modern Indian History. An old society and polity had crumbled down and a new one had not yet been built in its place. Devastation reigned in the land. All the vital limbs of the society were paralysed; religious institutions, and schools, village and home, agriculture, industry and trade, law and administration, were all in a chaotic condition. An all-round

reconstruction and renovation were necessary for the continued existence of social life and order".⁶⁶

In the last quarter of the nineteenth century, Andhra Desa was on the threshold of modern Andhra renaissance. An era of social reform was ushered in. There was also intense literary activity. It marked the beginning of Telugu literary renaissance which led to social and political consciousness in Andhra.⁶⁷ At this crucial time Gurazada Venkata Apparao (1862-1915) was born. To appreciate the same, it is first necessary to know the conditions prevailing then in the same society.

A glance at the history of tradition-bound Indian society will lead us to an inevitable conclusion that the process of transformation of Indian society into a modern society has been very slow and it got momentum during the nineteenth century. In the course of earlier centuries, several ugly social customs, religious dogmas, usages and traditions developed and most of these were responsible for creating hindrances in the way of progress and prosperity of the nation. Sanctity was attached to these social evils and any reformer who showed an audacity to challenge them had to face the formidable prospects of being ostracised. The reaction of conservative people who wanted to maintain the status quo was very sharp to any initiative for social reform. Indian society suffered from various social evils such as sati, child marriage, Kanyasulkam (bride price) polygamy, infanticide, untouchability, purdah system, caste system and ban on widow re-marriage, which gnawed at the very vitals of the society leading to paralysing immobility of social life and economic stagnation.

Society in Andhra:

Society in Andhra during the nineteenth century was based on the hierarchical order of innumerable castes and sub-castes. The village community was a combination of many caste groups, each in general following its hereditary calling and enjoying its fixed status.⁶⁸ When we turn our eyes back, the society by and large appears the same as to-day, with the four communities Brahmana, Kshatriya, Vaisya and Sudra namely the learned, the warrior, the trader and the worker, their ups and downs. The caste system split the society into mutually exclusive social groups, prohibited inter-marriages, inter sectarian-marriages, interdining, drinking, and even smoking together and prevented social fusion more than any other institution in the world. It is considered that caste system was 'the steel frame of Hinduism'.⁶⁹ Birth is connected with the law of karma. Every Hindu necessarily belongs to the caste of his parents.⁷⁰ By the last quarter of the nineteenth century, Andhra society was being crushed under the heels of caste system. In the process of social inter-action, a portion of the indigenous conquered population was incorporated into the Aryan fold. The most backward and despised section of this incorporated population, it appears, constituted the hereditary caste of untouchables.⁷¹

The old order of Chaturvarnas in order of precedence yielded place to a new classification in Andhra which can broadly be exemplified as i) Brahmin and ii) Non Brahmin upper castes iii) Non Brahmin lower castes and iv) depressed classes. Each of these castes was sub-divided into several sub-

castes. Among them Brahmins, who were educated took the first place in the caste hierarchy. To the non-Brahmin upper castes belonged to castes like Vaisya, Reddy, Kapu, Velama, Kamma, Raju, Baliya etc. Sale, Golla, Telaga, Vishwa Brahmin etc were considered as lower in hierarchy and were non-Brahmin low-castes. Still lower in rank were the Mangala and the Tsakala (Barbers and Dhobis). To the depressed classes belonged Mala, Madiga, Adi-Andhra etc., who were considered as polluting castes and were treated as untouchables in Andhra, as they were in the rest of the country. The greatest weakness of the Andhra society was the denial of education to the lower castes. Caste system personified many social evils among Hindus. One of them was untouchability. Brahmins became the custodians of knowledge and religion and they performed child marriages, did not allow their widowed daughters and sisters for re-marriages. The same practice was adopted by the non-Brahmins particularly by those who wanted to claim a superior status. Thus a number of evil customs and practices permeated into the daily life of various castes. The Brahmanical influence of the society was more in all aspects.

Untouchability:

The class of untouchables were called by different names in different parts of the country.⁷² Abbe Dubois says "on account of their various offences, they had forfeited their right to associate with respectable men. They formed a class apart, which they continue to live at the present day".⁷³ Real progress in the conditions of the untouchables began only when Mahatma

Gandhi espoused their cause and gave them a new status in the society under the ennobling name of Harijans.⁷⁴

The economic position of the panchamas or untouchables was miserable. They were made to do unclean jobs like scavenging, sweeping the streets and removing carcasses of animals etc. They were poor and so they ate anything they came across like carrion, flesh of all kinds of animals and birds and temporarily became oblivious of their miseries by drinking.⁷⁵

The food prepared by the backward classes will not be even touched by the orthodox Brahmins. They do not touch the water fetched by them unless it is sanctified by putting a few drops of butter-milk in it. Cosmopolitan dining is strictly prohibited. In those days Gurazada attended a cosmopolitan dinner in Berhampur in 1910,⁷⁶ “at which (cosmopolitan dinner) all castes including Harijans participated.”⁷⁷ Thus Gurazada exhibited his cosmopolitan attitude.

Gurazada composed a poem “Lavana Raju Kala” (Dream of the King Lavana) in 1911 which exposed the social evil untouchability.⁷⁸ Gurazada was a great social reformer and a forerunner of Gandhi in initiating the Harijan movement.⁷⁹

Position of Women:

The principle of equality of man brought in by contact with the west had important repercussions on the position of women in Hindu Society. By the early nineteenth century the position of women in the society had degenerated. Her subordination to the husband was recognised. Though destitute of virtue or seeking pleasure (elsewhere) or devoid of good qualities (yet) a husband must be constantly worshipped as a god by a faithful wife. She lost her independence of thought and action, "in childhood a female must be subjected to her father, in youth to her husband, when her lord is dead to her sons, a woman must never be independent. The deterioration of the status of women in Hindu society is seen in the law also, regarding property rights, prevalence of sati, ban on re-marriage of widows and growth of the custom of child marriage".⁸⁰ Woman are only living machines to satisfy the sexual thirst of males. They are meant to beget children and continue the progeny.

Infant marriages:

Infant marriages are quite common. One could see the sacred sutras (the symbol of marriage) around the necks of day-old babies and pretty little girls. Marriages are performed between seven years old boys and four year old girls. If, unfortunately, the boy dies, the girl should suffer widow-hood unto the last. Like a slave, she has to bear the burden of the entire household work, she should not re-marry. In addition to that she was prohibited from taking part on all auspicious functions. There were a few cases for widows

consenting to self-immolation in sati, as they preferred immediate death to this kind of disgraceful and humiliating life. It seems it is prevalent in Andhra.⁸¹

Lord Dalhousie Governor General (1848-1856) who had distinguished himself by a policy of bold reform in other directions, passed the widow re-marriage Act of 1856, making re-marriage of widows legal. But it is most unfortunate that the strongest opponents are many women themselves.⁸²

Kanyasulkam & Child marriage:

Most glaring among the ills and evils that beset the Andhra society in nineteenth century were 'Kanyasulkam and Child marriage'. Kanyasulkam produced, in its turn, evils such as infant marriages and cases of premature widowhood. The condition of a widow, mainly among the upper castes, was tragic, as the unfortunate woman was deprived of all pleasures of life.⁸³

Gradually, opinion in favour of early marriage must have become more predominant and, late marriages became rare and in those days, sometimes girls were married even when they were a year or two year old, several girls died from the effect of injury caused to them by their husbands being allowed to cohabit them.⁸⁴ The elite urged the people the necessity of removing this evil practice.

The evil practice of Kanyasulkam (purchase of brides) in Andhra could be traced back to the medieval times.⁸⁵ However this evil practice was mainly confined to the Brahmins as the widower is not eligible to perform the religious

rituals. But the same practice is prevalent in the non-brahmin families with the other name as voli⁸⁶ (bride price). The problem of purchase of child brides by aged men inevitably resulted in an early widowhood.⁸⁷ This practice is prevalent in all parts of Andhra like Vizianagaram, Rajahmundry, Nellore and Ongole.⁸⁸

In many cases poor girls are allowed to grow unmarried upto twelve or thirteen years of age and then virtually sold to the highest bidders who are old men above the age of fifty years. If the girl happens to possess personal attractions, and the old man is rich, the bid is increased. The old man then marries the girl, loads her with ornaments and fine clothes and may live for two or three years and passes away. After his death the children of his former wife, strip the young widow of their old father of all her ornaments and cloths, and put her out of the house. If the young widow be a virtuous women she earns her livelihood by begging, or working for hire as a menial servant, or sometimes sues her step children and gets small maintenance. But if she be not virtuous, she commits adultery, becomes pregnant, gives birth to children and kills them.

Some other widows will maintain the meals hotels (putakullamma) for their livelihood and lust can be satisfied through illegal means. Gurazada depicted a typical character 'putakullamma' in his play Kanyasulkam. In addition to them there are dancing girls in the society.

Dancing-Girls:

Devadasis (handmaidens of the Gods) are dancing-girls attached to the Tamil temples, who subsist by dancing and music which are treated as the "Oldest profession in the world".⁸⁹ It is similar to the hetaera of Greece and the Geisha of Japan.⁹⁰

Devadasis formed 'an hereditary caste of women' who consecrated themselves in early childhood to temple service. 'They lately numbered over two hundred thousand in Madras, and though their skill in dancing and singing... may have done something to keep alive those arts, the fact that the devadasis were known to be prostitutes, actually degraded the arts they practised and made them distasteful to respectable women'.⁹¹ In Vizagapatam District these dancing-girls were attached to the shrine of Sri-Kurmam. They are also called after Bogams and Sanis.⁹²

Gradually they were no longer confined to temples and people began to hire them to provide entertainment (song and dance) during marriages, festivals and also to entertain European officials. Thus their presence during the public functions-religious and secular-tended to create an atmosphere of lasciviousness, especially among the young. Dancing girls were patronised by leading members of society such as vakils (advocates), government officials and business men.⁹³ It was then a matter of prestige to keep a dancing girl as a concubine.⁹⁴

Intoxication:

In addition to the nautch problem, the drinking evil which was wide spread among the people occupied the attention of social reformers.⁹⁵

Drinking liquor has been a popular habit from time immemorial, though this came to be discouraged from the later Vedic Age and 'sastras' condemned consumption of liquor as one of the five great sins (Mahapatakas).⁹⁶

Drinking of liquor was opposed on two considerations economic and social. Drinking lead the addicts to commit offences which they would refrain from doing under normal circumstances. Drink also affected the health of the drunkards. Above all, it kept them permanently in utter poverty as they spent their hard earned money on liquor.

Gurazada Venkata Apparao depicted a scene of a liquor shop on the outskirts of Ramachandrapuram⁹⁷ village in Kanyasulkam.

Education:

Lack of education was another problem and that plagued the society in the early half of the nineteenth century. As a result of this illiteracy women could not understand their rights and fight for economic and social equality. Inequality in all fields was a common feature during that part of the century.

Patrick Boyll Smollett (1858-59) Collector of Vizagapatam writes "..... But this great province, with a population of 1,4000,000 souls, there is not one school or educational institution to which the Government contributes one Shilling. Some years ago it was proposed to found a provincial school, but the late Commissioner did not support the suggestion, and the proposal was cushioned. He said, that foundation of this institution might interfere with the continued success of an elementary school, conducted by some missionaries at Vizagapatam, in view to the conversion of the pupils to Christianity and therefore the middle classes and the gentry are left uneducated to this day. These matters are not attended to in this country no one cares for them".⁹⁸

The efforts of various socio-religious reform associations, missionaries, reformers and government were aimed at the progress and emancipation of women. The female emancipation and the reform movements were the direct off shoots of western humanism, which came along with the introduction of English education.⁹⁹

The spread of womens' education and the establishment of schools systematically in villages brought about some changes that helped in eradicating the social evils to some extent. The Maharaja of Vizianagaram provided the greatest financial support for girls education in Rajahmundry. His girls school began in 1868.¹⁰⁰ It was anticipated that "female education is to receive the frank and cordial support of Government."¹⁰¹

In India three main agencies were responsible for the spread of modern Education in India. They were the foreign Christian missionaries, the

progressive Indians, and the British government, but the role of the government was insignificant at that time.

The Christian Missionaries:

Christian missionaries, who did extensive work in the sphere of the spread of modern education in India, were inspired mainly by a proselytizing spirit, to spread Christianity among the Indian people. They sincerely believed that their campaign to convert the Indians was a civilizing mission. They attacked polytheism and the caste inequalities among the Hindus, for Christianity fundamentally stood for one God and social equality. These missionaries were among the pioneers of modern education in India.¹⁰²

It was necessary for the colonial authorities to gather a small group of local people who would help and co-operate with them. Thus arose the need for making the English language known to at least a small section of people. This area was full of tribal people and hence attracted the attention of the Christian missionaries, who had been coming into British Colonies in small groups. Exploitation of material and human resources of the area slowly called for the introduction of not only the English language but also the English system of education.¹⁰³

The initiative for starting of English schools and the introduction of a modern system of education was taken by the missionaries and they are the

effective instruments for the propagation of Christianity among them. In addition to the missionaries, the non-missionaries and the Government played an important role in promoting education in Vizagapatam district.

The first protestant Missionaries who visited Vizagapatam district were under Rev. George Crane and Rev. Augustus Des Grages on 18th July 1805. Several years were devoted to the learning of Telugu, and to planting and superintending schools. The first native school was opened on 2nd August 1805.¹⁰⁴ Anandarayar, a Telugu Brahmin, who was a converted Christian, a native of Mangalagiri came to Vizagapatam in 1805 and assisted Rev. George Crane and Augustus Des Grages in their missionary activities.¹⁰⁵ In 1806 they had under their care thirty to forty young children including the children of Europeans, i.e. East Indians. They also founded *A Charity School*, for the same classes; this was afterwards made over to the chaplains, and now flourishes as the *Vizagapatam Male and Female Orphan Asylum*. After a time the country along the coast was visited; Crane preached as far as Chutterpore in Ganjam; on his return he died at Chicacole, sixth January 1809, later Des Grages died on Twelfth July 1810. Shortly before his death, the Rev. John Gordon and the Rev. William Lee arrived and in 1812 they were joined by the Rev. Edward Pritchett. Lee went North and established a branch mission at the town of Ganjam where he had a considerable English and East Indian Congregation.

In 1815 the Rev. James Dawson arrived and for nine years there were three Missionaries in the district; they maintained fourteen schools. In this institution children were admitted without distinction of caste and an average

of one hundred and fifty boys were on rolls during the period between 1840-60 but there were no converts. Dawson died in 1832. For three years after Dawsons's death the district was without Missionaries. In 1835 Rev. J.W. Gordon came from England. Soon after his arrival a severe famine occurred; many poor people brought their children to the Missionaries, begging them to take them and feed them, that they might not see them die of starvation. Mrs. Gordon and Mrs. Porter had then from eighty to one hundred native girls entirely supported and taught in their boarding establishments. There was also small "Boys Boarding School," which was afterwards transferred to Chicacole.

The London Mission Church suffered from scarcity of funds and was also discouraged by the small number of conversions that are made during the century, started learning Telugu under Mr & Mrs Jevet. These conditions led to the transfer of the school to Canadian Baptist Mission which was established in 1890.¹⁰⁶

Twenty seven year old young Timpany (Canadian) came to Madras in 1868. By 1869 he was able to converse in Telugu with the villagers. He was the pioneer in the missionary activities in Northern Circars this time, the Telugu Missions were transferred to the Vicar Apostolic of Madras.¹⁰⁷ In 1847, Father Stephen Fennelly was in charge of Firanghipuram. Later it became the most important Catholic Centre in Andhra.¹⁰⁸

On the third August 1848, Abbe Neyre, the first vicar apostolic wrote a letter to mother Aloysia, then Superior General in Annecy, asking for sister to come to share in the work and merits of our mission in Visakhapatnam.¹⁰⁹ Hence on 5th December, 1849, they arrived, one of the first apostolates under

took to care for the sick and when necessary, attending the dying babies. During the cyclone of 1876 and the famine of 1877¹¹⁰ a great apostolate was exercised. Later this developed into visiting the villages giving help to dying babies, medicine and care to mothers and children.

In those days Catholics were Europeans or Anglo-Indians, chiefly army personal. It was for the education of their children the first boys school was started. St Aloysius High School at Vizagapatam in 1864 and in 1868 Sisters of St. Joseph started a school at Vizianagaram at the request of the Maharaja.¹¹¹

The Majaraja of Vizianagaram granted the first Catholic Missionaries, the village of Mushidivada. Later it was commuted for a ready money allowance of Rs. 360/- a year.¹¹² The Vicariate Apostolic of Vizagapatam erected on 3rd April, 1850 extended along the Bay of Bengal from Cuttak to the mouth of the Godavari.¹¹³

These Missionaries started their work through two ways 1) Schools and 2) Hospitals. They started hospitals in Vuyyur, Avanigadda, Akividu, Kolleru and schools at Vuyyuru, Kakinada, Samalkot, Bhimili, Visakhapatnam, Vizianagaram, Srikakulam, Tekkali, Sompeta and Bobbili, covering five districts.¹¹⁴

The following Christian denominations worked in Vizagapatam district (hither to called Waltair) 1. Candian Baptist Mission. 2. Church of South India. 3. Luthern Mission 4. Bakta Singh Church (Salam Church). 5.

Seventh Day Adventist Church. 6. Penti costel Church. 7. Roman Catholic Church etc.

The Progressive Indians:

The Andhra Zamindars of Pithapuram, Vizianagaram, Parlakimidi, Venkatagiri and other enlightened people played a laudable role in the development of higher education. With the aim of spreading knowledge the Maharaja started schools and colleges in their respective areas. These colleges were efficiently functioning and some colleges like the one at Vizianagaram had good buildings, laboratories and staff and gave scholarships and free boarding facilities to the poor students. The Zamindars patronised not only education but also encouraged the education of women, gave endowments to the widow re-marriages etc., and helped in spreading the social reform movements in Andhra.¹¹⁵

It was in 1857, that Maharaja Vijayaram Gajapati Raj III founded a Middle School in Vizianagaram for the spread of English education. In the history of India 1857 is a memorable year a year of two revolutions, political and cultural; the one, an open armed rebellion against an alien ruler-the Sepoy Mutiny; the others, a cordial welcome to alien modes of life and learning in the founding of the three Universities at Bombay, Calcutta and Madras.

No school fees was charged and the poor enjoyed a free board as well. Vijayaram Gajapati III wanted the school to be a model to over a hundred other schools run by him in the Vizianagaram samsthanam then extending over

the three districts of Srikakulam, Visakhapatnam and East Godavari. No wonder, the school forged a head, by 1868 it was a High School. In another decade, by 1879, nourished by the noble prince, nursed by an able administrator, Chandra Sekhara Sastri, the first Principal, the school blossomed into a college with the starting of Intermediate classes, and affiliated to the University of Madras.¹¹⁶

The year 1879 was an eventful year. Maharaja Vijayaram, a prince and the preceptor, died, and his son Maharaja Ananda Gajapati took over the reigns. He ably guided the destinies of the two institutions Maharaja's college for English studies and the Sanskrit college established in 1860 by his father for oriental learning. He held the court not of sycophants and tax collectors, but of poets, scholars and musicians. The Motimahall, now the college for women, was his Durbar hall. What is now the Girls Hostel was then his residential palace.

Renowned Sanskrit scholars and literateurs like the late Mahamahopadhyaya Thatha Subbaraya Sastri and Peri Kasinatha Sastri, noted grammarians like Vajjahala China Sitarama Sastri, Gurazada Apparao the father of modern Telugu poetry and drama, the classic exponent of poetry, drama, music and dance, a versatile giant among creative artists. Adibhatla Narayana Das", the father of Harikatha a new form of music and art and angelic musician Veena Ramandas were a few of the men of genius who adorned the royal court. Vizianagaram in those days, recalled the once memory of the Hampi Vijayanagar, and came to be known as 'Vidyalanagaram'.

In 1881 District Boards were born, stated in pursuance of the policy of local self government initiated by Lord Ripon. Elementary and secondary education fell within the purview of the District Boards, and they took over many of the schools run by Vizianagaram Samsthanam. Much money could be saved on this count by Maharaja Ananda Gajapati and all that was diverted to higher education. To provide classroom accommodation to the Degree classes, the eastern wing of the present college buildings, containing two halls and sixteen rooms, was constructed, and it was opened in 1883 by Sir Grant Duff, the Governor of Madras.

The demise of the principal Chandrasekhara Sastri, in 1887, was a great loss to the institution, but his able successor, Ramanujacharier filled the gap and nursed the college with consummate skill. Himself a scholar in English and Sanskrit literature, he took interest in science education also, and paved the way for the construction of the western block of the present college buildings containing the physics gallery hall, and it was opened in 1894 by Lord Wenlok. The college by now, grew in stature and became one of the premier institutions in the then Madras Presidency.

Ananda Gajapati aspired to build a residential University and set apart about a hundred acres of land on the outskirts of Vizianagaram, near 'Matchakonda'. But the premature demise of Ananda Gajapati in 1897, was a grievous set back from which the institution could not recover for long. The idea of a University receded into the background, never to be realised,

although his adopted son Maharaja Vijayarama IV ably maintained the tradition of the family.

Maharaja of Vijayaram was rarely in sound health, but he was truly blessed in his noble and charming wife Maharani Lalitha Kumari Devi, and two brilliant sons, Maharaja Alakh Narian and Maharaj Kumar Vijayanand. The Maharani was a cultured princess. She had her early education under stalwarts like Gurazada Apparao.¹¹⁷ One day, in 1919, a blind boy came to the royal couple for help, and Maharani Lalitha Kumari Devi then mooted the idea of a college of Music to help such children. Thus was born the Vizianagaram Music college.¹¹⁸

Efforts to regenerate the society:

In the second half of the nineteenth century there was a change in the attitude of a number of important personalities towards the above mentioned social evils, social reformers like Veeresalingam, Raghupathi Venkata Ratnam Naidu and Gurazada and also the Zamindars like A.G. Krishna Rao, Zamindar of Polavaram contributed their might to eradicate the above social evils. Of all these evils the most prevalent social evil was the child marriages accompanied by Kanyasulkam. This particular evil attracted the attention of Ananda Gajapati and Gurazada to fight this social evil, Ananda Gajapati introduced a bill in the Madras Legislative Council and Gurazada wrote a number of plays especially on Kanyasulkam to high light the evil consequences of the child marriage and Kanyasulkam.

Ananda Gajapati the Raja of Vizianagaram and the member of the Legislative Council, Madras proposed a bill¹¹⁹ against the social evil, Kanyasulkam. In that context he wrote a letter to H.E. Stokes, Chief Secretary to Government, which states "the object of the Bill is to put a stop to the increasing employment of the Asura form of marriages, which in the purchase of a wife by payment to her parents. That this form of marriage is inequitable it self is evident because to parents as the proper guardians of the child by receiving money or some other consideration corresponding to it, for their own interest instead of that of their girl, add to the many inexpressible miseries of Hindu girls under the existing Hindu marriage laws instead of mitigating them. Again it is amounting to slavery is easily found by the fact of the parents were receiving money or its equivalent for their religious cloak. It must be admitted that it naturally covers under the slavery Act in one form or another if not in latter at least in the spirit of the Code I can almost say with certainty that not less than one thousand such marriages take place annually in Northern Circars alone."¹²⁰

This kind of political, social, economic and educational conditions prevailed in the later part of the nineteenth century. These conditions motivated Gurazada to eradicate the evils deep rooted in the society to some extent. He tried to bring awareness in the people through his writings, so that there might be some kind of change in the thinking pattern of the people.

REFERENCES

1. Lithbridge, *History of India*, p. 103.
2. D.F. Carmichael, *A Manual of the District of Vizagapatam*, 1869, p. 275.
3. Buddharaju Varahalaraju, *Sri Andhra Kshatriya Vamsaratnakaramu*, Pitapuram, 1980, p. 63.
4. W. Francis, *Vizagapatam District Gazetteer*. (Reprint, Madras 1907 Edn.) Asian Educational Services, 1992, pp. 337-38. It is stated that "It (fort) is a great square erection of brick and stone, measuring about 250 yards each way, surrounded by the remains of a ditch, and having a big bastion at each corner. Two main entrances lead into it, one from the south by the tank, and the other from the north. Infront of the former are now being erected, under canopies of carved Puri stones, bronze statues of the late Maharaja and his father and a fountain to perpetuate their memory within the fort, are the apartments of the Raja and his family and a building, called the Moti Mahal which is furnished in European style and contains portraits of several former Maharajas.
5. Enugula Veeraswami, *Kasi Yatra Charitra* (Telugu), edited by D.V. Siva Rao, (First Published Madras 1838), Asian Educational Services. Edition 3rd, Reprint 1991. pp. 329-33.
6. Gurazada, *The Telugu Composition Controversy*, Esplanade, Madras, 20th April 1914, p. 110.
7. B. Seshagiri Rao, *Our Master and the Modern Telugu Movement*, Vysasa Sangrahamu, edited by Telikicherla Venkataratnam, November 1933, Guntur, p. 3.
8. D.F. Carmichael, *A Manual of the District of Vizagapatam*, p. 277.

It is stated that "The one best known is Pusapati Madhava Varma, who took his name from the village Pusapadu in Kondapalli Circar, where he resided; but Telugu poet derives it from the Sanskrit

word 'Pushavat' belonging to the line of the sun (pushan), the Surya vamsa as distinguished from Chandra Vamsa or Lunar race of Rajaputs. Any how it is now the family name."

9. C.D. Maclean, *Manual of The Administration of the Madras Presidency*, Volume-I. (First Published: 1885), Asian Educational Services, New Delhi, AES Reprint: 1987, p. 56.
10. W. Francis, *Vizagapatam Gazetteer*, p. 336.
11. Census Report 1871.
12. Statistical Atlas of the Madras Presidency, Revised and brought up to the end of fusly 1320-printed in Madras, 1913. p. 44.
13. *Ibid.*
14. Anjaneyulu Sattipalli, *Politics of Muncipal Town-A Case Study of Vizianagaram Municipality* Andhra University, Waltair.
15. W. Francis, *Vizagapatam Gazetteer*, (Reprint Madras, 1907) Asian Educational Service, 1992, New Delhi, p.p 336, 337.
16. *Ibid.*, p. 214.
17. *Ibid.*, p. 215
18. Rayasam Venkata Sivudu, *Atmakatha* (Telugu, published in 1935) p. 458, Rayasam Venkatasivudu was the follower of Veeresalingam, worked as a Telugu Pandit in Vizianagaram for few months in the Maharajah's College, along with Gurazada.
19. W. Francis, *Vizagapatam District Gazetteer*, p. 337.
20. Bulusu Venkataramana Murty, *Gajapati Rajula Telugu Sahitya Poshana*, (Telugu) Kurnool, 1964, p. 75.
21. M.S.R Anjaneyulu, *Vizagapatam District 1769-1834*, Andhra University, Waltair, 1982, p. 5.

22. W. Francis, *Vizagapatam District Gazetteer*, (Reprint-Madras 1907 Edn), Asian Educational Services, 1992, p. 30.
23. The Zamindaris of the district from the historical point of view were Jeypore, Vizianagaram, Bobbili, Golconda, Palakonda, Kurupam, Madugula, Kasipuram, Salur, Sangamvalasa, Merangi and Klimidi and Tekkali etc.,
24. C.D. Maclean, *Manual of the Administration of Madras Presidency*, Vol. I. (First published 1885) Asian Educational Services, New Delhi, 1987, p. 54.
25. Edward B. Eastwick, *Hand-book for Madras*, pp. 339-340.
26. T. Donappa, *Andhra Samasthanamulu Sahitya Poshana*, (Telugu) Pravardhna Publications, Hyderabad, 1969, p. 398.
27. M. Syama Sundar Kamaraju, "Social change amongst the Jute Mill workers Nellimarla" unpublished thesis, Andhra University, Waltair, p. 228.
28. Orme's *History of the Military Transactions of the British Nation in Indostan*, (the edition of 1803) London, Vol. III, p. 376. Also see Edward Thornton *History of the British Empire in India*, (third edition), Vol. I, 1862, p. 64. Henry Beveridge, *Comprehensive History of India*, Vol. I. p. 612, G.B. Malleon, *Decisive Battles of India*, p. 80
29. Burra Seshagiri Rao, *Padmanabha Yuddam* (Telugu) publishers Sri Vatsavayi Raya Jagapati Verma Garu, Hanaili, Peddapuram, East Godavari District - 1935.
30. Srikrishna Vijayam is a Prabandham (poetic work) written by Tammi Raju VI (A.D. 1608-1680) a poet from the Royal family, in which he mentions the earliest date of *The Manae Sultan* acquired by Tippa Raju brother of Timma Raju in the Pusapati family between 1446-1523. He praises his ancestral Royal king in the following lines:

*Varalalonagraju davarana varana vyri vikramo
darudu ganchae **Manae Sultanu** Birudambu
Tippadha treeramanundu*

Which means among them the valorous, chivalrous, courageous lion-like Tippha Raju obtained the title *Manae Sultan*.

31. In the same *Sri Krishna Vijayam* it is written as follows:

Ari balambula Nandapurapu Sailamunodda
Mardinchi *Gajapati* manyudayyae.
Bhoori synyamulato bodavi Bellamukonda sadhinchae
nissanka sahasamuna.
Dattinchi laggalu pattinchi chaekonae prabaludae mytri
Sri Rangaraju konda
Ballidudi yodapallae gykoniya vipakshulandaru
patapanchaluganu
Tribhuvaniraya biruda pradeepturavu
Singana jayinchae vedaviti chaenta bodavi
Kalana saerananna bahadi khanu gachae
Raja bhoopalu Tammadhara varunda.

32. Viceroy's (JOHN LAWRENCE 1864-1869) letter dated 11th day of March 1864 to Viziam Gajapati Raju as follows: Whereas you tendered a sum of Rupees 20,000 as an endowment (sic) in support of the Civil Dispensary at Vizagapatam. I therefore in consideration of this instance of your liberality and of the example which you have set to neighbouring Zamindars in the general good management of your estates, confer upon you the title of Maharajah as a personal distinction
33. W.K. Firminger, *The Fifth Report* from the Select Committee of the House of Commons on the Affairs of the East India Company. Vol. II, Calcutta, 1917, p. 610.
34. Fort St. George Gazette of the 5th March 1847, p. 160. No. 56 of 1847.
35. Havelly means the name given to the demesne or household lands of the sovereign.

36. A. Vadivelu, *The Ruling chiefs, Nobles and Zamindars of India*, Vol.I, 1915, pp. 135-137. It states as follows: Appalakondayamba was given in marriage to the ruler of Madhohad Raja Ramsingh who was a cousin of Raghuraja Simha. G.C.S.I. 1854-1880 the ruler of Rewa in Baghelkhand.
37. Johns Lawrence, His Excellency the Viceroy and Governor General's letter to Honorable Viziam Gajapati Raj of Vizianagaram dated 11th Day of March 1894.
38. C.D. Maclean's *Manual of The Administration of The Madras Presidency* Volume-I. (First published: 1885), Asian Educational Services, New Delhi, 1987. pp. 54-56.
39. M.R. Sastry;s (art) *Royal composers and patrons of Music*. J.A.H.R.S. Vol. XXVIII-1962-1963 part I and 2. pp. 9-10.
40. G.O.Ms.No. 13, dated 1-2-1888. This act may be called the *Kanyasulkam Act of 1888*.
41. Surendranath Banerjee, *A Nation in Making*, Madras 1931. pp. 104-107. In this book, further it is as follows: *He wanted to know from me how much money was required and how much I had already secured. I put the figure at the modest sum of twenty thousand rupees; and I said I had obtained promises of five thousand rupees, among the donors being the Maharani Swarnamoyee, who had subscribed two thousand rupees. He said to me, with that warmth so characteristic of him, 'Suren Babu, what is the good of your going to this man and that man, and wasting your time. which might be otherwise usefully spent? I will pay you the balance of fifteen thousand rupees'. His word was his bond; and with this princely gift we secured for the Indian Association a name and a habitation. We asked permission to hang his oil painting in the hall of the Association.*
42. Tirupati Venkatakavulu, the celebrated literary giants states as follows: (Trans litation) *Emu juchina rajulandella okka Vizianagara Maharajuvetta.*

43. 'Will' of Sri Rewa Maharani Appalakondayamba, dated 14th December, 1911.
44. Gurazada's Diary entry dated 23-5-1897.
45. Registered copy of the 'Will' executed by Sri Ananda Gajapati Raj dated 22nd July 1896. (G. Bhaskara Rao, sub-Registrar) Registered as No. 6 of Book III Vol. pages 382, 383 and 384, 24th July, 1896.
46. *Ibid.*
47. Registered as number 1 of 1898 of Book 4, vol.6, pages 397, 398, 399 and 400, 8th January 1898.
48. Appeal No. 114 of 1909.
 1. Sree Pusapati Ramachandraraju Garu,
 2. Sree Pusapati Venkatapatiraju Garu, having died his legal representative 5th plaintiff Pusapati Venkatapathiraju Garu,
 3. Sree Pusapati Ramabhadra Raju Garu,
 4. Sree Pusapati Kumara Venkatapati Raju Garu Appellants
(Plaintiffs 1 to 4)
 1. Sree Rajah Chitti Babu Viziamaraju, Maharajah of Vizianagaram.
 2. Sree Pusapati Alka Narayana Gajapati Raju, Bahadur Garu, being minor by guardian J.CH. Fowler Esq., (Vide Order, dated 11-3-13 in C.M.P. 598/13.)
 3. Pusapati Ramachandra Raju,
 4. Pusapati Chinna Ananda Raju,
 5. Pusapati Simhadri Raju, 4th supplemental defendant Chinna Ananda Raju, being insane, represented by his son, Viziamaraju,
 6. J.C.H. Fowler, Esq., Trustee, supplemental respondent (Vide Order, dated 11-3-13 on C.M.P. 597 of 1913).

... Respondents.
(Defendants and
Supplemental
Respondents).

49. 'Will' of Sri Rewa Maharani Appala Kondayamba, dated 14th December 1911. *I annex a schedule of officers, clerks and menial servants in my service and the life allowances which I bequeath to them on the condition that they do not leave my service without my permission before my death.* They shall be entitled to receive the monthly allowances set against their names in the schedule out of my estate for their respective lives. The said allowances are to be paid to them irrespective of the pay, pension or allowance which they may get from the Samasthanam.

SCHEDULE OF MONTHLY ALLOWANCES

Serial No	Name of the person	Amount of monthly allowance for life
1.	Gurajada Venkata Apparow	Rs. 70 (Seventy)
2.	Kanukurta Venkata Krishnarow	Rs. 60 (Sixty)
3.	Bhaganagarapu Suryanarayanarow	Rs. 50 (Fifty)
4.	Sagi Lakshmipatiraj	Rs. 45 (Forty-five)
5.	Chapa Mangayya Naidu	Rs. 40 (Forty)
6.	Veluthuri Jaganatharow	Rs. 30 (Thirty)
7.	P. Varadarajulu Mudaly	Rs. 25 (Twenty-five)
8.	Yerramilli Suryanarayana	Rs. 25 do
9.	Kavirayanai Jogayya	Rs. 25 do
10.	Parvati Bai	Rs. 10 (Ten)
11.	Swayampakala Ramappa	Rs. 10 (Ten)
12.	Kasavajhula Subbamma	Rs. 10 (Ten)
13.	Godavari Bangaramma	Rs. 10 (Ten)
14.	Palli Paidayya	Rs. 5 (Five)
15.	Duppada Appadu	Rs. 5 (Five)

Vizianagaram, 14th December, 1911.

50. Gurazada's Dairy entry dated 13th July, 1903.

51. Gurazada's letters pp. 229-230.

52. Pusapati Historical Records - Report dated 1772 to the Governor. Fort St. George p. 1346, Natasri Jagannadha Sarma cited this in Telugu Parasareya Hora-PLI.
53. Gurazada Sreeram Murty, the native of Peddapore (Godaveri District) who assisted Robert Sewell, in preparing *The Forgotten Empire*, was the court *Historian* of Vizianagaram.
54. O.S. 18/1903.
55. Nidadavolu Venkatarao, Preface to Telugu Parasareya Hora p. 17.
56. Duvvuru Jagannadha Sarma-Telugu Parasareya Hora - pp. 159-163.
57. Arudra's *Samagra Andhra Sahityam* (Telugu), part I. 1989. p. 253.
58. Telugu Paraseriya Hora, p. XI.
59. Arudra's *Samagra Andhra Sahityam*, Vol. XI Praja Shakti Book House. Vijayawada 1991, May pp. 159-165.
60. Gurazada Rachanalu *Lekhalu*, (Telugu), p. 71-72.
61. Gurazada's, *Maata Manthi - Avi, Ivi*, (Telugu), Editor Avasarala Surya Rao, Visalandhra, Vijayawada, March, 1958, pp. 73-77.
62. Gurazada Lekhalu, p. 158.
63. Vijjapurapu Kodanda Rao worked as *Head Munishi* in the court of Vizianagaram and also as the translator of D.F. Carmichael's *A Manual of the District of Vizagapatam 1869* into Telugu with the title *Visakhapatnam Zilla Vruttanta Sangraham*, Vizianagaram, 1889.
64. Ramesh Rachanalu *Oka Dasabdam Gadichaka*, (Telugu), Navodaya, Vijayawada, 31st May 1989, p. 21.
65. Pyarelal: *Mahatma Gandhi - The Early Phase*; Navajivan Publishing House, Ahemadabad, 1965, Vol. VI, p. 9.

66. K. Iswara Dutt: Quoted in Congress Cyclopaedia - Published by the Author, New Delhi, 1967, pp. 1-2.
67. John G. Leonard. *Kandukuri Viresalingam, (1848-1919)*, Telugu University, Hyderabad, 1991, p. 63.
68. For a detailed description of the village community in the Telugu districts see the *Fifth Report* of the Select Committee for the Affairs of the East India Company, 1812, Calcutta 1918, p-85.
69. A.R. Desai, *Social Background of Indian Nationalism*, popular Prakashan, Bombay, (First published 1948) Reprinted 1994, p. 243.
70. Indian Statutory Commission (Vol. I) Simon Commission Report, 1930, p. 34.
71. A.R. Desai, *Social Background of Indian Nationalism*, op.cit., p. 263.
72. Untouchables were called *Malas and Madigas* in Circars, *Pariah's* in Tamil country, *Holiyas* in Canara, *Polyas* in Malabar and *Dhedas* in Maharastra. They were known as *Chandalas* to the writers of the Smritis.
73. Henry K. Beauchamp's (tr) of Abbe Dubois-Hindu Manners, Customs and ceremonies, Vol I. p. 53. Also see Edgar Thurston, K. Rangachari: *Castes and Tribes of Southern India*, Asian Educational Services, New Delhi, 1993, p. 329.
74. D. Sadasivan's *The growth of Public opinion in the Madras Presidency (1858-1909)*, University of Madras, Madras, 1974, p. 124.
75. Mangipudi Venkata Sarma, *Niruddha Bharatam (Asprusyata Khandana)*, (Telugu), Madras, 1933, pp. 41-42.
76. Gurazada Rachanalu Kavithala Samputi *Mutyala Saramulu*, Visalandhra, Hyderabad, 1989, p. 6.
77. T.V. Ramana Murty, "Gurazada Apparao", *Deccan Chronicle*, dated 30th November, 1985.

78. Gurazada Rachanalu Kavithala Samputi *Lavana Raju Kala*, pp. 18-34; also see John Akkidas and Jayadhir Tirumala Rao, "Dalit Poetry, 1910-1947, and Analysis" (summary) in *Andhra Pradesh History Congress*, Vol. XVIII. Tenali, 1994, p. 107. It is as follows The Savarna writers who composed poems against untouchability were Gurazada Apparao, Cherukuvada Venkataramayya, Damajipurapu Venkata Narasimha Rao and others.
79. T.V. Ramana Murty, "Gurazada Apparao", *Deccan Chronicle*, dated 30th November, 1985.
80. Max-Muller (Ed) laws of Manu (translated by Buhler) V. 148, p. 195.
81. Judicial consultations, Nos 2 and 4, April 6, 1821; Nos. 11-12, July 27, 1821 (Madras Presidency) T.A.; also see Vennelacunty Soobrow, *Life of Vennelacunty Soobrow*, Madras, 1873, p. 51. He wrote *I visited the ceremony of a widow of Toomoo Paupaiah who had just died burning herself on the funeral pyre of her deceased husband*. It occurred in 1822; John A.A. Boswell (ed) *Manual of the Nellore District* (in the Presidency of Madras), Madras, 1873, p. 250; William Howell, a missionary of London Missionary Society at Cuddapah in 1830s recorded two instances of *sati*, and in another case prevented its occurrence with the help of the police. *Missionary Chronicle* (L.M.S.) December 1831, London, pp. 642-43, cited in Bangorey ed., *Glimpses of Local History from C.P. Brown's Letters; An Anthology of Cuddapah Letters*, Tirupati, 1977, pp. 61-62.
82. S. Srinivasachari, *Social and Religious movements in the 19th century*, p. 40. The strongest opponents are many women themselves. The orthodoxy might be summed up in these words; "we are born once, we die once and we marry once".
83. B. Kesava Narayana *Political and Social factors in Andhra*, 1900-1956, Navodaya, Vijawada, 1976. p. 201. Also see V. Rama Krishna *Social Reforms in Andhra*, Vikas publishing house. Delhi, 1983, p. 11.
84. *Swadesamitran* dated 18th July, 1890. Also see *Vrittanta Chintamani*, Karanataka Prakashika dated 28th January, 1891 and 11th August, 1890 respectively

85. For the prevalence of this practice in the South (including the Andhra region) during the times of Vijayanagara Kingdom and the manner of laws that were passed during those times in relation to social problems, states, V. Rama Krishna *Social Reforms in Andhra*, op.cit, p. 106.
86. W. Francis, *Vizagpatam District Gazetteer*, Asian Educational Service, New Delhi (1907 Edn) 1992, p. 76. Also see Edgar Thurston K. Rangachari *Castes and Tribes of Southern India*. Asian Educational Services, New Delhi, Vol I pp. 128-130. Voli is common among the Bhagtas a class of Telugu fresh water fishermen, also see *Castes and Tribes of Southern India*, Vol. VII, p. 436. It is as follows: In this community (Bhagatas) at marriages, the bride is presented with jewelry as a substitute for the bride-price (voli) in money. The yatas are the today-drawers of Ganjam and Vizagapatam. In this community also the custom of voli or bride-price is prevalent.
87. During the first half of the nineteenth century this practice was rampant in Andhra. Charles Philip Brown Acting Criminal Judge at Rajahmundry in 1833 received a letter from a village officer, requesting him for monetary help of an amount of sixty rupees to purchase a bride for his second marriage since he happened to be a widower, states C.P. Brown, *Telugu Reader*, Madras, 1852, pp. 193-94.
88. *Amudrita Grandha Chintamani*, Literary Magazine from Nellore, Editor, Pundla Rama Krishnaiah dated, March 1897. Published a review on Kanyasulkam play states "This practice (Kanyasulkam) is prevalent in our Mandalam (Nellore) and the neighbouring Mandalam like Ongole. This should be controlled either by law or by the punishments. Also see census of India, 1819 vol. XIV, Madras Table VIII, part B. Chintamani, February, March, 1898.
89. Census of India. 1909, Vol. XV; Madras, part I, Chap. VIII, p. 151.
90. Hetaera is a class of professional independent courtesans of ancient Greece. Geisha is a group of women entertainers and mistresses of Japan.
91. A.R. Desai, *Social Background of Indian Nationalism*, op.cit., p. 276.

92. Edgar Thurston, K. Rangachari *Castes and Tribes of Southern India*. Asian Educational Services, New Delhi, 1994. Vol. II, p. 129.
93. V. Rama Krishna, *Social Reforms in Andhra*, op.cit., p. 135.
94. Kandukuri Veeresalingam, *Sveeyacharithramu* (Rajahmundry, 1954) Vol.I, p. 62. Veeresalingam worked as an English clerk in the office of the Government pleader, Chitrapu Kamaraju. Then his reaction to the lawyer's behaviour in the office indicates. He was one of those who believe that it is quite respectable to have a concubine, who is indispensable in maintaining one's status. In this respect, he is one of the stalwarts of the old civilization.
95. D. Sadasivan *The Growth of Public Opinion in the Madras Presidency* (1858-1909), op.cit. p. 126.
96. Panchamahapatakas' (five great sins) are 1) Killing the teacher, 2) Killing the child, 3) Killing the women, 4) Intercourse with the teacher's wife and 5) Consuming the intoxicated liquor.
97. Gurazada *Kanyasulkam*, Jayanti Publications, Vijayawada, First Edition, June 1983, p. 192.
98. Patrick Boyll Smollett (1858-59) *Madras : Its civil Administration; being Rough Notes from personal observation*, written in 1855-56, published 1858. London-Richardson brothers. (page number not traced).
99. Nandalal Chatterji, *British rule and India's Cultural Renaissance*, Journal of Indian History, Vol. XXXVI, part III, December 1958, p. 300.
100. Report from W.A. Happell, President of Muncipal Commissions, October 1883. No. 34, Madras financial proceedings (M F P) No. 58, 10 January 1884, Memorial from the inhabitants to Rajahmundry, Madras, Educational proceedings (MEP), No. 315, 31 May 1889, IOL.

101. Gurazada's Soudamini (a sketch of a novel) unpublished.
102. A.R. Desai, *Social Background of Indian Nationalism*, p. 139, op.cit.
103. P. Manikyamba's article *Early English Educational Institutions in Visakhapatnam*, Itihas, Journal of A.P. State Archives Vol. VIII, No. 2, 1980, p. 115.
104. Carmichael, *A Manual of the District of Vizagapatam*, p. 354.
105. J. Mangamma, *Andhra Deesamloo Christava Missionarila seva* (Telugu), Telugu Akademi, Hyderabad 1992, p. 23.
106. Akundi Venkateswara Rao, 'Andhra Desamu - Harijana Samasya', *Bharati*, 1939, p. 70.
107. Rev. W.G. Cardo, *History of Candian Baptist Mission in Northern Circars*. Padmanabha press, Kakinada, p12.
108. Y. Vittal Rao, *Education and learning in Andhra under the East India Company*, First Edition 1979, Secunderabad, p. 173.
109. Abba Neyret letter as follows: "The total lack of education for the poor people, the disease, harshness of the lot of widows and orphans, the despair of the incurably sick and the little dying children, the infant mortality rate being unbelievably high."
110. Macleans, *Manual of the Administration of Madras Presidency*, op.cit. p. 300.

A great famine in Southern India, of 1876-78 was in respect of the area and population affected and the duration and the intensity of the distress, the most important calamity of its kind experienced in British India since the beginning of the century. The affected areas 74,000 square miles, with a population of 16,000,000 persons.

111. Fr. K. Jogi Babu, head master Pedda Boddepalli (art) *Education and the Diocese of Visakhapatnam*, Souvenir 100 Diocese of Visakhapatnam 1886-1986, p. 63.
112. Carmichael, *A Manual of the District of Vizagapatam*, pp. 352-53.
113. C.D. Macleane, *Manual of Administration of Madras Presidency*. op.cit. p. 628.
114. Interview with T.A. Izak, Paster-Visakhapatnam, dated 28-10-95. Interview with Sri Y.S. Prabhakara Rao, Head Master, C.B.M. High School, Visakhapatnam, dated 27-10-95. Interview with K. Venkateswarao Rao, Teacher, Queen Marry's High school, dated 28-10-95. Interview with Jacinth of sacred Heart High School, Gnanapuram, Visakhapatnam, dated 28-10-95, interview with G. Ananda Rao, President, Quirk Memorial Baptist Church, Visakhapatnam, dated 28-10-95.
115. Y. Vaikuntham, *Education and Social change in South India - Andhra 1882-1920*, New Era, Madras, 1982, p. 93
116. The New Madras University-the present *University of Madras* was incorporated by an Act dated 5th September 1857 *for the purpose of ascertaining by means of examinations, the persons who have obtained proficiency in different branches of literature, science and art, and of rewarding them by academical degrees as evidence of their respective attainments, and marks of honour proportioned thereunto*. C.D. Maclean's *Manual of the Administration of the Madras Presidency*, Vol. I, op. cit., p. 572.
117. Maharani Lalitha Kumari Devi's letter to G.V. Subbarao of Bombay (President: The Gurazada Souvenir Committee) from Vijayanagaram Bhawan, Benares, U.P. dated November 3, 1972. States "It was my proud privilege to know the late Sri Gurazada Apparao Garu very intimately and it was he who taught me Tennyson's poems".

118. K. Bhaskara Ramamurty (Editor-in-chief) Maharajah's College Magazine Centenary Souvenir, Vizianagaram, 9th November, 1971, Vol. 38, pp. i to iii.
119. G.O.Ms.No. 13, dated 1st February 1888. Pusapati Ananda Gajapati, the Maharaja of Vizianagaram introduced a bill in the Madras Legislative Council, to discontinue the sordid practice of selling girls in marriages among Brahmins under the guise of religion. In this connection under the order of His Highness the Maharaja of Vizianagaram, a list was prepared ten years ago of Brahmin Sulka marriages during three years.... the number of marriages recorded reached one thousand and thirty four, giving an average of three hundred and forty four for the year. Ninety nine girls were married at the age of five years, forty four at four, thirty six at three, six at two, three at the age of one! - the babies in the last instance carrying a price of from three hundred and fifty to four hundred rupees ahead strange as it may sound, bargains are sometimes struck for children in the womb.
120. Ananda Gajapati's letter to the Hon'ble H.E. Strokes, dated 17th January 1888, Egmore, Madras.

CHAPTER III

LIFE SKETCH OF GURAZADA

LIFE SKETCH OF GURAZADA

In this chapter, an attempt is made to present a brief history of Gurazada's life and its background, which serves the necessary prelude for his biographical sketch. Later a vivid description of his life will be presented.

Gurazada's forefather, Akkiraju left his native village Jampani in Guntur district and migrated to Gurazada village in Krishna district in search of livelihood and settled down there in the later half of the seventeenth century. In course of time they adopted the name of the village for their family name.¹

Akkiraju built two temples in the village. The family is a Niyogi family of Kaundinya gotram.² Akkiraju had three sons - Surapuraju, Peda Veerraju and China Veerraju. Among them Surapuraju held the post of Diwan of Nuzvid Zamindars and acquired landed property from the Kamadan Samasthanam.³ Pedda Veerraju had seven sons. His fourth son Pattabhiramayya left Gurazada in search of livelihood and settled at Masulipatam. He worked under Srinadhuni Kodandaramayya, who was a Dubasi (interpreter) in the French East India Company and was also running shipping business. Kodandaramayya was impressed by the integrity and intelligence of Pattabhiramayya and gave him his daughter in marriage. Though both families were Brahmins, they belonged to different sub-sects and marriage between different sects then was forbidden. But they had the courage to defy the custom and arranged the marriage. Thus it can be concluded that seeds of social reform was in the family history itself.

Pattabhiramayya was the father of Gurazada's grand father. Gurazada inherited from his forefathers the broad out look and dedication for social reform. Later it blossomed into a revolutionary fervour in Gurazada.

Pattabhiramayya, worked in the British East India Company in a small job. He had three sons Perraju, Sitapati and Kondayya. With the sudden death of Pattabhiramayya, the eldest son, Perraju, migrated to Vizianagaram with brothers in search of livelihood and joined as an "Ameen" in the samasthanam of Vizianagaram rulers.⁴ After retirement he settled at Sarvasiddi Rayavaram (S. Rayavaram) village and managed his own "Seri"⁵ and became the Karanam of that village. He dug a well in that village which even now provides water to the villagers. Pattabhiramayya's second son Sitapati married for the third time after losing his first and second wives. He had no children through the first and second wives. Two sons Venkata Ramadas and Kondalarao were born to his third wife. When Sitapathi died suddenly while passing through in the middle age, the eldest son Venkata Ramadas, along with his brother took shelter under Kondayya who was then working as 'Ameen" in the Pedagadi Thana. Once the Zamindar of Vizianagaram, Pusapati Vijayarama Gajapati went to Pedagadi. Where he desired to send an urgent representation to the Government of Madras and needed a man who could write the representation neatly. Kondayya recommended his brother's son, Venkata Ramadas for the job. Venkata Ramadas snatched this opportunity and completed the work within the stipulated time and impressed the Zamindar. Consequently appreciating the talent, he was appointed as a clerk in the Kumaram Thana by the zamindar. Gurazada Venkata Apparao⁶ was the son of this Venkata Ramadas.

Two traits are conspicuous in the family of Gurazada throughout in all generations. In every generation some one or the other died at the middle-age. The second characteristic feature in their family is their loyalty and sharp intelligence with which they impressed their employers and won their appreciation. These two qualities are noticeable in Gurazada Apparao's generation also. Apparao's younger brother Syamala Rao passed away at the middle age. Gurazada Apparao, impressed Ananda Gajapati, Appala Kondayamba, the sister of Ananda Gajapati Raju, Zamindar of Vizianagaram and Vijayarama Gajapati with his piercing intelligence and astute knowledge. They had such confidence in him that they entrusted him with the running of all the affairs of the Samasthanam, (This greatman hereafter is referred to as Gurazada).

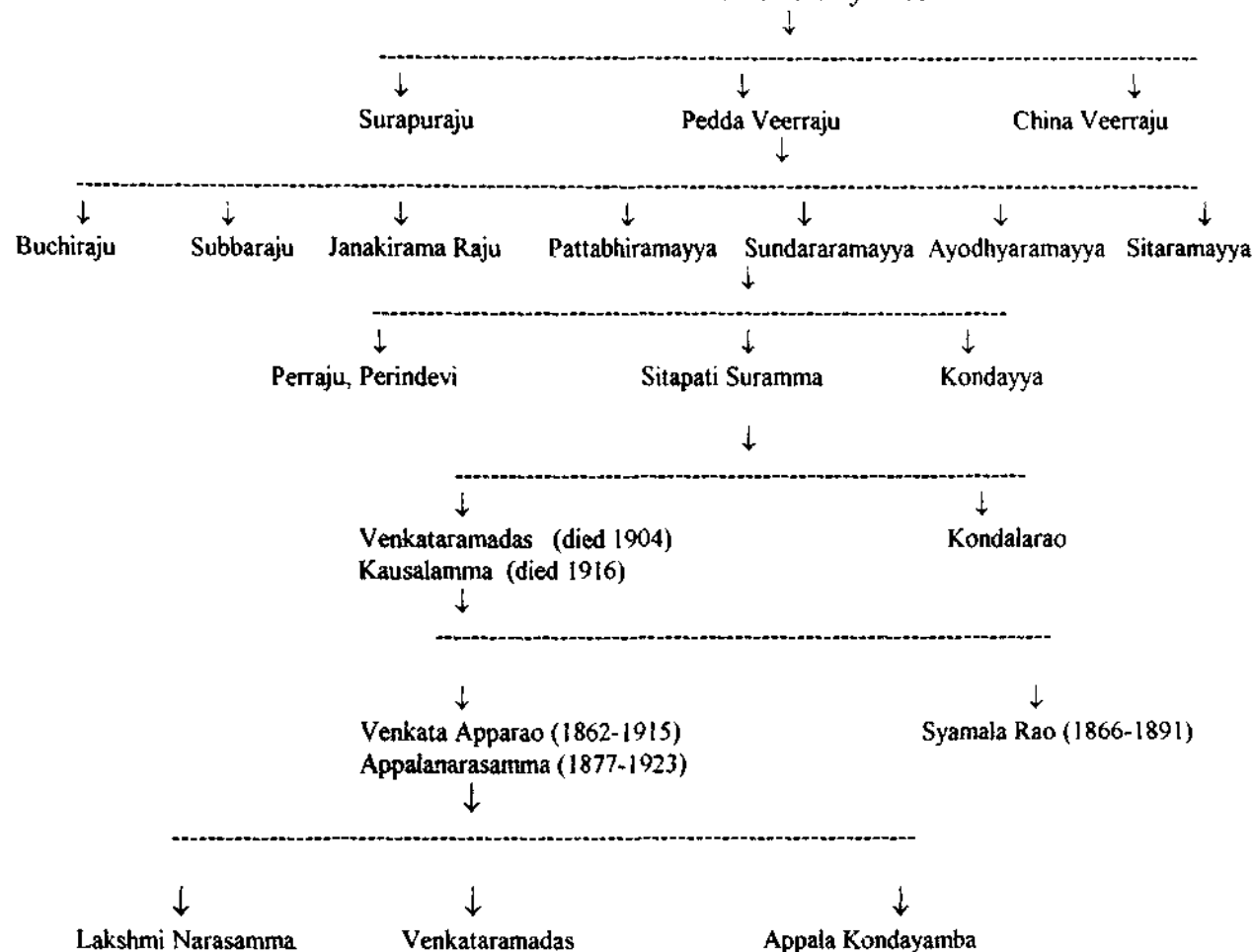
Gurazada's father was a tall well-built, handsome person with wide, well shaped eyes and fair complexion. He was educated and cultured, and was blessed with sharp intellect. He had appreciable knowledge of Telugu and Sanskrit. He was a good writer in Telugu. Besides, he had a notable knowledge in astrology and Vedantha (Philosophy) which won him praise and appreciation. Added to all the abilities, was his job in the Samasthanam. He married Kausalyamma, the daughter of Godavarti Rama Krishnayya, who was serving the British Government as a Sirastadar in the Munsiff Court at Elamanchili in Vizagapatam district.⁷ Those were the days of child marriages. When the marriage took place in 1856, Kausalyamma was hardly nine years

old. Though the tradition of child-marriage was followed, Ramadas set up a family only after his wife attained full age.

Gurazada was their eldest son. He was born on the 21st September 1862.⁸ But G.V. Sitapati and others are of the opinion that Gurazada was born on 30th November, 1861.⁹ Unfortunately there is a controversy regarding the date of his birth. As per the horoscope preserved, the date recorded in as per the Indian calendar, but the English date 30-11-1861 was recorded. Based on this English version G.V. Sithapathi concluded that his date of birth is 30-11-1861. But on a correlation of the day recorded as per Indian calendar to the Gregorian calendar, it must be 21-9-1862. It may be a possibility that the English date must have been erroneously mentioned. He was a premature baby, born in the seventh month of pregnancy. The popular notion is that children born prematurely before the completion of nine months of pregnancy are considered to be immature. There are also many cases of people with mental imbalance. But in the case of Gurazada, the popular notion is dispelled. He proved himself to be a luminary of knowledge with profound intellect and carved out a niche for himself as a literary stalwart and a social reformer. Had his mother gave birth to him after the completion of full nine months Gurazada would have attained the laurels of a great personality fit to be ranked among the greatest men the world has produced. His delicate health throughout his life can be ascribed to his premature birth. Gurazada mentions in his novel "Soudamini", that "A poet and a prophet are ahead of their times".¹⁰ Gurazada proved his statement as correct in his own birth and writings also. It is an incidental coincidence that he was born in the auspicious year of Dundhubhi¹¹ indicating his future victories in the field of

literature. Commenting on the condition of the time of his birth the writer, Sripada Subrahmanya Sastry said "The great writer was born at a time when the country was crushed under the feet of the foreigners, and the people were made slaves. The voice of the country was stifled, the writers were shackled and the Indian Literature was suppressed. He was born at a time when the country could sink no further. The contemporary economic and social conditions were neglected. In the writings of Gurazada he stood as a symbol heralding a new era in the field of literature".¹²

Gurazada's Family Tree¹³



Important Events in Gurazada's Life:

Gurazada's life is a saga of contradictions. It is a book of extraordinary experiences of weals and woes. He was born and brought up in an extraordinary family. One of his ancestors entered into a sectarian marriage, which perhaps was a precursors to Gurazada's future greatness. In other words, social reform was in his blood itself. He climbed the pinnacles of fame. Though he started his career as an ordinary teacher just as all great men had humble beginning and when he left the World's stage, as a great poet, playwright and a Philosopher. Physically he was a weak man. The condition of his health was reflected, in his words "My body is very sensitive to the atmospheric temperature. I can not tolerate draft of even ordinary breeze except rarely. When walking or driving, I hold an umbrella against the direction of the wind".¹⁴ But his intellect and imagination soared high to the skies. He was of two or three generations ahead of his times. He lived only for fifty two years (from 21-9-1862 to 30-11-1915), but he carved out a permanent place in the hearts of the Telugu people for ever. His life is a great classic and every page of this classic is replete with rich experience and great thought.

Boyhood:

His boyhood was spent in his maternal grand father's house at Elamanchili and his father's house at Gurivindada. Thus he was brought up in two different atmospheres. His grand father was a Siristadar at Elamanchilli Munsiff's Court. Brought up in an atmosphere of lawyers and courts, the young boy naturally desired to become a District Munsiff when he grew up. Once he was said to have written the following words on the door of the Munsiff court with a piece of chalk.

"G.V. Appara B.A., B.L.,
District Court Munsiff".

Next day the District Munsiff saw this script and enquired as to who wrote them. Gurazada who happened to be present there boldly stepped forward and said that he had written them.¹⁵ This incident speaks volumes of Gurazada's aptitude, courage and truthfulness. But his ambition to become a lawyer did not pass through. After passing B.A., he joined the Law College at Madras but had to discontinue in the middle of the course for want of funds. yet in Vizianagaram Samasthanam he read many law books. Though he has no degree in law, he acquired a great deal of knowledge in law.

Though his father Venkata Ramadasu was working in Kumaram Thana, he lived in Gurivindada, a village nearer to Cheepurupalli, as Kumaram was a village without proper facilities. Two miles away from Gurivindada, in Yenugulavalasa, Samsathanam lands were situated. Ramdas also had a small piece of land. Gurazada used to go to the fields along with agricultural

workers. He felt an inexplicable joy when he watched the beauty of nature,¹⁶ and captivated by it. He was fascinated by streams of flowing water like rivers, marriages, receptions, festivals and processions, group dinners, amusements, pilgrimages and chariot processions. He used to take pleasure in making flower garlands of various colours. He loved sitting round camp-fires, warming the hands stretching them towards the fire and the traditional Bhogi-fire, a day before Sankranthi festival, and singing of Deepavali song during Deepavali festival. The pictures of trains and steamers and Manchester cloth were also his other interests. Street plays, puppet shows, making of toys with palmyra leaves and playing with other children were all part of his childhood memories which were never got erased from his mind and found expression in his later literary works.¹⁷

Education:

In 1867 while he was five years old, he was initiated into education in the traditional ritualistic way. He learnt English, Telugu and Sanskrit from Velivala Rama Murthy, who was then the Deputy Inspector of schools.¹⁸ Curiosity and analytical talent were the traits noticed even in his childhood. He studied upto third class in the elementary school at Cheepurupalli. He passed his third class in 1872. He was then ten years old. His childhood of ten years at Gurivindada had a profound influence on his life. He joined in the High School at Vizianagaram.¹⁹ At the request of his father, he was exempted from the payment of school fees. He lived in his relative's house and passed his Matriculation examination in the year 1879.²⁰

As a student he was very mischievous. He used to write on the black board making fun of the teachers. He deliberately used to ask them all kinds of questions. After school hours he played rural games. Though he enjoyed the school atmosphere, he was beset with financial problems at home which caused him mental anguish. To quote his own words “ I never wished back younger days”. He suffered from “troubles mostly pecuniary”.²¹ They were almost unbearable. In spite of it, with the little pocket money received from his father, he started building up a personal library by buying good second hand books. Of the many books he purchased, one was Buniyan’s *Pilgrim’s Progress*. He read it not once or twice but four times in quick succession. It touched a special chord in the inner being of the future champion of spoken Telugu.²² During his High School days he became a friend of Gidugu Rama Murthy.²³ They studied together and passed Matriculation at the same time. But Rama Murthy did not continue his education because of financial problems and joined as a teacher in Parlakimidi High School.²⁴ The friendship of the younger years continued throughout their life.

Gurazada passed his F.A (first examination in Arts) in 1880.²⁵ Had he continued his studies, he would have completed his B.A in 1882, but, for some reason he did not continue and so, ultimately, he passed his B.A., only in 1886.²⁶ His favourite subject in B.A. was philosophy and ironically he failed in Philosophy.²⁷ He took Sanskrit as his second language.

Employment:

Soon after passing his F.A., circumstances at home forced him to go in for a job. While he was in Matriculation, the Principal of Maharaja's College, Chandra Sekhara Sastry noticed the talent in him. His poem "Ode to The Cuckoo" was appreciated by Sastry, Principal of Maharaja's college and Nagojirao, Deputy Inspector of schools, brought this to the notice of the Vizianagaram ruler, Raja Ananda Gajapati. It produced instantaneous result and he was appointed as a school teacher. As he grew of age, he changed his aspiration to become a teacher. He wanted to sit in a chair and punish the pupils.²⁸ But when he finally became a teacher, he was not happy. Yet he had to continue as a teacher for a year. He taught to the students of lower classes. He then appeared for B.A, but failed. In the same year 1886, he started the Magazine "Prakasika".²⁹ Though he did not pass B.A, he was given High school classes and after passing B.A in 1886, he became the Eighth Assistant Lecturer in Maharaja's College on 4th October 1887.³⁰ But he was reluctant to accept the post since it would bring him a mere pittance of rupees twenty five a month. He expressed it in the words 'How can I support myself and my wife on rupees twenty five a month', 'why not I take up Government service? Being the head-clerk in a Deputy Collector's Office is not one of my many ambitions? It will not be a bad starting point. And if I please my superiors, I can surely hope to go up quickly. So he applied for the post of a head-clerk and got it.³¹

He applied for leave in the College on 03-03-1887 and joined in the Deputy Collector's Office as head-clerk on 07-03-1887.³² But this job too did not satisfy him. Perhaps based on this experience, he wrote to his friend

Muni Subrahmanyam advising him never to enter government employment. The advice is worth quoting. "Do not enter government service unless you have a godfather who could lift you higher and higher like a crane. Government employment would suck one's blood and all joy in life was drained. The process of promotion is painfully slow and the subordinate Revenue Service grinds all spirit and romance out of nature like you".³³

Chandra Sekhara Sastry and Nagojirao once again intervened on his behalf and at their request he was again appointed as the Fourth Assistant Lecturer by Ananda Gajapati.³⁴ He was given a salary of hundred rupees. His career from 1881 to 1887 was undistinguished.

After his re-appointment in Maharaja's College, he became intimate to the Maharaja. Later an increment of rupees five was sanctioned to him.³⁵ Gurazada said "My view is to do whatever H.H. Ananda Gajapati orders me". The confidence reposed in him by the royal family is clear from the remarks of H.H. Ananda Gajapati who said "My mother and sister have perfect confidence in you". He started reading in earnest. As a teacher he earned the respect of the students. In his own words, "I started life as a teacher. I loved my boys". On 16th August 1889, he was elected as the Vice-President of the 'Debating Club'³⁶ under the patronage of Ananda Gajapati. He was promoted as the Third Assistant Lecturer with a salary of rupees one hundred and twenty five on 22nd June, 1891.³⁷ He taught English, Sanskrit and Grammar and translation to the F.A. and B.A. class students. He also taught them Greek and Roman history. He was not the type of that lecturer who would while away the one hour time in the class room somehow or the other. He made careful preparation, collected material on the lesson before he entered a class room to

teach. He was not satisfied in merely giving the meaning and summary of a poem. He made a critical analysis of each poem. He studied the methods adopted by some greatmen in the teaching field in Madras and Bangalore and followed their methods with meticulous care.³⁸ It was because of all the effort he had put in, he earned fame as a lecturer.

For the first time in 1891 his health received a set back and since then deteriorated gradually. He was unable even to walk. Yet he was always thinking of something or the other but in a lesser degree. He said "The validity of thought is seen in resolutions and judgements. Economy of time with regard to thought is a great thing. Whenever in company some thing is talked of, which is of no interest to one, one might think of other matters, without of course, showing impoliteness to the persons assembled. I was for many years given to day-dreams and reveries. When eating, I used to think of fancy, when walking-when in closet, when in bed, when I woke up during night, in my morning walk and so forth I atlast saw-that too much thinking and fancying-though very pleasant, effects the nerves. Now I am trying to think less."³⁹ He was soon able to walk. He was so closely endeared to the royal family that Ananda Gajapati himself took him to Madras and got him examined by Dr. Browning. Who advised him: "your nerves have been shattered to pieces. Refrain as much as possible from sexual intercourse.....you should not be in the college. Do not expose yourself to the sun. You may travel if you do not expose yourself.....you may have cold bath in the summer, Tapid in the winter. Ride not cycle that affects (sic) the heart".⁴⁰ On the advice of the Doctor, he was relieved of the teaching job and was put in-charge of research work as Estate Epigraphist in the Court of the

Raja on 05-06-1896.⁴¹ But Gurazada's mind could never rest and his literary zeal did not stop.

His ever active mind diligently applied itself to the Epigraphical research on hand. He subsequently submitted some research papers to *Epigraphica Indica* which for some reason were not published.

Ananda Gajapati's death in 1897⁴² was a big blow to Gurazada.⁴³ He wrote in his diary in connection with the demise of the Raja "This has been a disastrous year to me. On the morning of 23rd May (1897), His Highness, the Maharaja of Vizianagaram, whom I had loved dearly dearer than my father, mother, wife or child, expired. His character, his personality by unalloyed goodness, sincere kindness and godly truth, commanded unselfish loyalty from the most advanced minds. Our lives were intertwined with this. I could do anything for him, anything that he ordered. A great light has passed away from the world. But I am not forsaken. I was treated very kindly by the Maharaja Kumarika⁴⁴ very very kindly. God bless them". This is undoubtedly a perfect testimony of Gurazada's love, affection and gratitude for the royal family.

From 1887 to 1896, the nine years period was the second stage in Gurazada's career. This was the period in which he grew as an educationist, a philosopher, a man of letters and a great poet. His association with Ananda Gajapati changed his life. Ananda Gajapati's court was known for intellectual debates, musical concerts, dance performances and literary discussions. It was at Ananda Gajapati's court that Gurazada came into contact with great stalwarts in the fields of Sastras, History and literature like Mudumbai

Narasimhacharyulu, Peri Kasinatha Sastry, Gurazada Sreerama Murthy, Manda Kameswara Kavi, Kolluri Laxmaji Pantulu⁴⁵ and others. In their company he improved his knowledge of English and Sanskrit. He learnt logic and grammar. His own study added to his knowledge. He particularly read innumerable books on dramas. He later wrote that his association with such great men had given him a greater knowledge of life and their experiences gave him a new perspective on life.

The previous stage in his life provided all that was necessary for launching his career as a literary figure. The necessary self-confidence, courage and a new out-look to fight religious and literary bigotry were acquired during this stage of his life. Then he acquired the wherewithal to demolish the old and dilapidated social and literary structures and to rebuild a new social order and a new literary trend. It was merely a prelude to his future as a great poet and a prolific writer.

After the demise of Ananda Gajapati, he became a secretary to the sister of the late Maharaja Rewa Sarkar-Maharani Appala Kondayamba in 1897. It was regarded as the glorious period of his life. Ananda Gajapati had no children. In accordance with the will executed by Ananda Gajapati, his mother Alakarajeswaridevi adopted her brother's son under the name Vijayaramaraju⁴⁶ and made him the ruler. But some of his relatives filed a suit in the court against this adoption.⁴⁷ This case went on till 1912 and the facts are vividly mentioned in the other chapter. Gurazada made a thorough study of the law relating to this case. Learned lawyers like Bhashyam Iyengar and

Advocate General Srinivasa Iyengar and Steward and others compared Gurazada to Chanakya and Yugandhara, known for their wisdom and sagacity in history.⁴⁸ Even the High Court Judge Bradey made a mention of Gurazada's name in his judgement. He said "Apparao is the main spirit of the suit". This suit was settled only after the death of Appala Kondayamba. Only then the affairs of the Samasthanam were finally settled. The suit on one side and the internal affairs of the Samasthanam on the other drained his vital forces. In 1911 Gurazada was appointed as an Examiner for B.A. Degree examination and a member of Syllabus Committee by the Madras University. As his services were no longer required with the Samasthanam, Gurazada turned his attention completely to literature. He established contact with the Bengali Sahitya Parishat of Calcutta.⁴⁹ In December 1912 he met Viswakavi Rabindaranath Tagore and maintained correspondence with him.⁵⁰

In 1913 and 1914 he participated in the discussions over the use of spoken language in literature. In 1913 he voluntarily relinquished his job and a pension of rupees one hundred and forty two⁵¹ per month was sanctioned to him. For twenty nine years he held posts in different capacities. Whatever post he held, he discharged his duties with utmost sincerity and unflinching devotion and earned the appreciation of his employers.

Soon after he left his job, the Governor nominated him as a fellow of the Madras University, in January 1913.⁵² At the request of the Syndicate member, V.R. Sunder Iyengar⁵³ Gurazada prepared a comprehensive report on the way the grant promised by the Indian Government, was to be utilised.⁵⁴

Though the report was prepared by him, yet he could not follow up as it was at this time the controversy on the use of spoken language was at its zenith and Gurazada was an exponent of this reform and hence concentrated on this movement.

The conference of Telugu Pandits and scholars and others interested in Telugu Literature took place at Pachippa's hall, Madras on 15th and 16th May 1912. Among the subjects discussed was the importance of dealing with the desirability of writing in the spoken dialect in preference to what was commonly known as "Literary Telugu". The question was discussed at great length and the discussion at one stage took the form of a conversation with the exponent of the reform. Gurazada who made a speech, expounding his cause, maintained that unless a departure was made from the methods of composition now in vogue and the spoken dialect in use among the higher classes for literary purposes of the Telugu speaking people was freely employed, there could be no real advancement of the Telugu Literature. Among those present, he alone advocated this method of composition. He was "interrogated" by a number of persons both as to the need for the departure pressed for by him, and as to the practicability of the step, having regard to the marked differences between the spoken dialect in the various parts of the Telugu Country.⁵⁵ As is well known Gurazada expressed his dissent on the report of the Telugu composition Sub-Committee appointed by Madras University. He published his views under the caption "The Minute of Dissent to the report of Telugu Composition Committee".⁵⁶ Which was a land mark in the writings of Gurazada and a champion of spoken Telugu.

He said "I dissent from the views of the majority of the Sub-Committee consisting of Messers Venkataraya Sastriar and K.V. Lakshmana Rao. They stuck to the position which they had all along occupied and showed no disposition to come to any common understanding with the Modern School".⁵⁷ Wherever he went he advocated the cause of spoken dialect.

Gurazada was invited by the Viresalingam Public Library Committee to preside over the thirteenth anniversary of the Library in the Town Hall, Rajahmundry. In his introductory speech, he referred to the state of Telugu Literature in the pre-British days and said that it grew chiefly under the liberal patronage of the kings and rulers. But now it has to develop under the patronage of the University and the Education Department. He then emphasised the usefulness of books and public libraries as instruments of education and said that in order that books might have an influence for good upon the people for whom they were intended, they should be written in the language of the people like *The Bible* and the *Pilgrim's Progress*.⁵⁸

In his closing remarks as Chairman of the meeting Gurazada put in a strong plea for producing a truly living literature by eschewing the current forms of words. "The language would then become powerful for good unlike the lifeless Jargon in which most books were written at present".⁵⁹

Family Life:

He married Appalanarasamma, daughter of Yellapragada Sanyasiraju, of Sarvasiddi Rayavaram (Vizagapatam District) in 1885. Throughout their

married life they were an ideal couple.⁶⁰ He was then working in Maharaja's High School as a teacher. Though she had no formal Sanskrit education she could recite slokas from scriptures.⁶¹ She was a good cook and highly religious. She believed that her husband was an intellectual but all the same not quite good at managing domestic affairs. Hence she left him for entirely literary pursuits and social work and managed domestic affairs herself. This left him sufficient time to participate in public life. He was elected as President of the Rate-Payers Association of Vizianagaram for a term, and guided its proceedings ably. Attending political meetings, writing of articles and occasional editorials for the local journal the *Telugu Harp* were his daily routine.⁶² They had two daughters and a son, Laxminarasamma, Appalakondayamba and Venkata Ramadas. Evidently the second daughter's name was in honour of the Rewa-Rani to whom he was devoted.

Gurazada was very fond of his younger brother, Syamalarao. Though Gurazada could not achieve his life's ambition of becoming a lawyer he could see his younger brother Syamalarao studying law. But unfortunately Syamalarao breathed his last before taking his B.L., degree. In the early days they together wrote and published poems (see the Appendix VI). Syamalarao, also, along with Gurazada attracted the attention of Sambhu Chandra Mukherjee, the editor of *Reis and Rayyet*.⁶³ It was accepted and published by the *Hindu*. While studying in the Law College Madras Syamalarao wrote the story of *Harischandra* in blank verse.⁶⁴ But his life's span was very short and he passed away at the age around 34 or 35.⁶⁵ It is an irony of fate that when Gurazada was just recovering from the agony of the death of Ananda Gajapati, he lost his brother. The demise of Syamala Rao was a loss to Telugu Literature and Gurazada. Had he lived for some more time, he would have assisted his

brother in the propagation of spoken Telugu language and also would contribute to produce a few more works along with his brother and far surpassed the fame of the legendary Tirupathi Venkata Kavulu.

Gurazada's father Venkataramdas retired after working in different capacities as Revenue Supervisor, Peshakar and Khiledar. In 1905, he died in tragic circumstances.⁶⁶ He was crossing a small river between Vizianagaram and Nellimarla when flashfloods washed away the cart he was travelling in. Alas! there is no armour against fate. Gurazada's life was subjected to blow of fate one after the other in succession. But he stood amidst these tragedies boldly and faced life with equanimity.

On one side he had to look after the affairs of the Samasthanam and on the other was his movement to bring spoken language into vogue in literature. Apart from these activities, he had to discharge his duties as an Examiner and as a member of the Syllabus Committee. In the midst of such hectic life, he could find time for literary compositions. His mind knew no rest. All this impaired his health. His health began to deteriorate and he wrote his *Swan Song Dinchu Langaru* (Weigh the Anchor).⁶⁷ His desire to write the *History of the Kalinga* remained unfulfilled. He ignored his doctor's advice and his condition worsened and finally on 30th November 1915, inspite of the best efforts of the doctors, he breathed his last. His life boat replete with glitter, prominence, name and fame sailed away to unknown shores. He is larger than life.

But Gurazada is not dead. "He will live as long as Telugu literature lives in the heart of every Telugu man". These are the words expressed by

Gidugu while consoling Gurazada's son, Ramadas. In his letter he said that "Apparao will live in the memory of all Telugu people. He is living though dead. To think of him is to recollect the happiest incidents in our lives".⁶⁸

The condolence meeting was held at the Anderson Hall, Madras, under the auspicious of the Telugu Research Society and was attended by a large number of people. Srinivasa Iyyengar, C. Bhanumurthy, G. Hari Sarvothama Row, B. Seshagiri Row and others spoke on the occasion and paid rich and glowing tributes to the departed soul.

Sreenivasa Iyyengar said "His ideal was perfection whether it was in manner or matter". He said that when he spent sometime at Waltair during the period of "big suit of Vizianagaram estate", he acquired great knowledge in Telugu, Sanskrit and English, as also of Epigraphy and Archaeology..... A few minutes conversation with him would strike every body that he was every inch a scholar. He loved his work and devoted himself to research. That was perhaps why literary out put was so little. Such a man should have produced more but for his preoccupations with court cases of the Estate. It was due to him that the Estate, as also the family, had been prosperous. Lastly as a man the more closely one became acquainted with him, one would only discover more virtues instead of defects".

C. Bhanumurthy, Telugu Translator to the Government of Madras, who moved the resolution said that "Apparao's brilliant qualities of head and heart, his versatile intellect, and varied learning, deep love for his friends and fellowmen, his unassuming manners and readiness to appreciate and acknowledge merit in friend and foe alike, virtues such as these had no doubt

won for him the love and esteem of all those who came into contact with him a loving friend and the country's noble son referring to the controversy over the Literary Telugu and popular Telugu, the latter of which the deceased led, from whom and his party the speaker had differed and said that the language for the masses like that of the Bangalee Literature produced by Rabindranath Tagore was necessary in these days of mass education and national upheaval; Apparao had fine poetic taste and he combined in him analytical insight and ability to produce something in consonance with his ideas. He was realising his ideas and he was not spared to completely realise them".⁶⁹

Harisarvothama Rao, the freedom fighter of Andhra, said "If he had lived long and devoted himself to that kind of literary work he should have been the Rabindranath Tagore of the Telugu Country".⁷⁰

The Madras Mail, published a column on Gurazada on 30th November 1915. Several individuals like J.A. Yates,⁷¹ Mark Hunter,⁷² Pandrangi Seshagiri Rao,⁷³ Secretary, Vangadeseeya Andhra Samithi and several organisations sent their condolence messages to his son Gurazada Venkata Ramadasu.

"Apparao (1862-1915) raised a beautiful garden. The flowers of his genius, though few, emit sweet fragrance to this day..... Apparao opened up new vistas to Telugu prose and poetry. His *Kanyasulkam*, a drama with widow-remarriage as its theme, has been a source of inspiration and delight for the Andhras. As against, obsolete traditional styles he created models of good prose and poetry, which stand as an edifice to modern Telugu prose and poetry. Working closely with his friend, Gidugu Rama Murti (1863-1940) a

great scholar of his times, Apparao fought many a battle against the orthodox traditionalists to establish soft and easy styles of prose which he called 'Living Telugu.'⁷⁴

Thus Gurazada who did not inherit riches from his forefathers, inherited the seeds of social reform and broad outlook, which later on blossomed into a revolutionary fervour, contributed much for the upliftment of Telugu Literature and through it for the reformation of Andhra society. His was a brief but eventful life. During the short span of his life, observing the good and bad of the then prevailing conditions, he strived his best to be ahead of his times. Even though he worked in the feudal setup and got the patronage of Ananda Gajapati, his ideas and ideals were not restricted to that setup. He was one of the greatest sons of the Modern Andhra.

REFERENCES

1. Gurazada Bhaskara Rao, *Gurazada-Devastanamula Charitra* (Telugu), Bezvada, 1928. But G.V. Sitapati contends that it is 'Gurujada' and not Gurazada, in his book titled *Mahakavi Guruzada Apparao*, 1978. Most probably the ancestors of Gurazada hailed from Jampani village of Guntur district. Even this day there are some brahmin families with the surname as *Jampani*. So in all probability the original surname of the Gurazada family must be Jampani and on account of their migration to Gurazada they have been subsequently called with the surname Gurazada. Since the surnames generally go by the village names, also see; Gurazada Venkata Apparow, *The Telugu Composition Controversy*, Esplande, Madras, 20th April, 1914, p.44.

It is as follows: "Brahman families were constantly moving about the country, their objective generally being localities which offered facilities for betterment. A cursory examination of Brahmin family names which, in most cases, are names of villages in which the families once lived, will show the extent of their migrations".

2. According to P. Laxamana Murthy (Visakhapatnam) a scholar in Sanskrit, Telugu and English, Kaundinyasya is a gotra: The lineage of Apparao traces back to Kaundinya Rishi. Generally all Hindus will have the bygone ancestors whose lineage is traced as gotra.
Niyogi: Among the Brahmins there are broadly two sects (1) Niyogi and (2) Vaidiki. Again there are numerous sub sects in Vaidiki while there are few sub sects in Niyogis. Gurazada belongs to Niyogi sub sect.
3. Personal interview with the grandson of Gurazada; Gurazada Venkata Apparao (Vizianagaram) dated 24-11-1994, also see K.V. Ramana Reddy, *Mahodayam* (Telugu), 1969, pp.68-69.

4. *Krishna Patrika*, Dt.29-9-1962 Gurazada Bhaskar Rao, "Apparao Gari Poorvula Nivasasthalamu Krishna Mandalam Loni Gurazada-Apparao Gari Jeevitha Sangrahamu" (Telugu).
5. "Freeland which though not Inam, pays no direct tax to Government, land rented by a Farmer from a Zamindar or possessor of a Manyam and free of tax to Government, Land which pays no money rent, but a position of the crop as payment in kind . Also, land cultivated by the proprietor himself, a home farm". Charles Philip Brown, *Dictionary Telugu English*. First published Madras, 1905, Asian Educational Services, reprint 1980, New Delhi, p.1360.
6. Apparao is a popular name in Vizagapatam District. The reason is, Simhachalam is an important pilgrim centre in Vizagapatam district (now called as Visakhapatnam District). The main diety is Appanna. Several people are named after that diety-as Appanna, Appadu, Apparao and so on.
7. Gurajada, *Mata Manti*, (Telugu), March 1958, p.2, (Tr) Avasarala Surya Rao.
8. *Gurajada Centenary Volume Visakha Sanchika*, 1963, article by Gurajada Ramadas, "Maa Nayana Garu", (Telugu) p.53.
9. Kanyasulkam 1st edition, Editor, Bangorey, 1969. Nellore, pp.31-33 also see Chekuri Ramarao's (Chera) article in *Andhra Jyothi*, dated 20-9-1992, Sunday special.
10. Gurajada (unpublished) novel *Saudamini* (incomplete).
11. Dundhubhi is the name of a year, which means a drum. Charles Philip Brown, *op.cit.*, p.599.
12. Sripada Subrahmanya Sastry, "Margadarsi Gurajada Apparao Garu", (Telugu) *Navodaya*, December, 1946.
13. K.V. Ramana Reddy, *Mahodayam*, (Telugu) *Visalandhra*, 1969, p.72.
14. Gurazada letter to Gidugu Ramamurthy dated 18th March 1915, (unpublished).

15. G.V. Sitapati, "Mahakavi Gurujada Venkata Apparao" in *Gurajada Centenary Volume*, Hyderabad, 1962, p.5.
16. Gurazada Notes (unpublished).
17. *Ibid.*
18. G.V. Sitapati, *Mahakavi Gurujada Apparao*, Sagar publications, Hyderabad, 1978, p.17.
19. On January 5th 1897 there is an entry in the diary of Gurazada which reads as follows 'A quarter of a century in Vizianagaram'. Working backward from this date we have to presume that he started for Vizianagaram on January 5th 1872.
20. *Fort St. George Gazettee*, February 11, 1879 reports that Gurazada passed his Matriculation with the Register number 2632. 329 students passed the examination and he secured 133 rank.
21. Gurazada Diary entry dated 16-4-1895.
22. Southey described Buniyan's Language as a stream of current English, the Vernacular speech of his age.
23. G.V. Sitapati's article "Mahakavi Gurujada Venkata Apparao", in *Gurazada Centenary Volume*, Hyderabad, 1962, p.62.
24. *Ibid.* p.6.
25. *Fort St. George Gazettee*, Supplement February 1st 1881 reports that Gurazada's Register number in F.A. examination was 487. In this examination 133 students passed and Gurazada secured the 19th rank, evidently Gurazada should have secured good marks as against the opinion of B. Bharathi, "*Gurajada Rachanalu - Manavatha Vadam*", 1991, Sangamitra Publications, Vijayawada, p.51.
26. Gurazada's friend Vasantharao Brahmaji Rao wrote a book called *Life of Gurajada* (Telugu, unpublished) mentions that 485 students appeared for the B.A. examination in 1886 and 100 students only passed out of

them Gurazada secured 39 rank. See *Fort St. George Gazettee*, 1886, March, 17 also.

27. Gurazada Notes on His Highness (unpublished). Perhaps his answer in the examination are original and beyond the realm of text books.
28. Gurazada Notes (unpublished).
29. Gurazada in a letter dated 22nd November 1911, wrote that "More than twenty five years back I started a Telugu fortnightly at Vizianagaram by name *Prakasika* (but it is not traced).
30. Gurazada Diary entry dated 4th October 1889 "Today is Vijayadasami. Two years back on the same day I got this present job".
31. V.R. Narla, *Gurazada*, Shahitya Akademi, New Delhi, 1979, p.25. But according to G.V. Sitapati, the sum is Rs.50. May be it was initially Rs.25 and later raised to Rs.50. G.V. Sitapati *Gurujada Apparao*, Sagar Publications, Hyderabad, 1978, p.22.
32. Order number 560 dated 7-3-1887 *Mahakavi Diarilu* Avasarala Surya Rao, pp.296-298.
33. Gurazada' letter to Muni Subrahmanyam dated 3rd April, 1911 (unpublished).
34. Gurazada was appointed as the Fourth Assistant Lecturer in Maharaja's College in October with the Order number, 275 Avasarala Suryarao, "Mahakavi Diarilu", *Visalandhra*, 1954, pp.296-298.
35. *Ibid.*
36. Gurazada Diary entry dated 16th August, 1889.
37. Avasarala Surya Rao, *Mahakavi Diarilu*, (Telugu), *op.cit.*, pp.296-298.
38. Gurazada wrote in his Diary, dated 14 May 1895, that he met Kellt, Professor of History. Christian College, Madras, talked with him for an hour regarding teaching methods (unpublished).

39. Gurazada Notes (unpublished).
40. Gurazada Diary dated 31st March 1895.
41. *Ibid.*, entry dated 5th June 1896.
42. *Ibid.*, entry dated 23rd May 1897.
43. *Ibid.*, dated 31st December, 1897.
44. Maharaja Kumarika was the daughter of Sur Buck Singh, wife of Ananda Gajapati, Sur Buk Singh's letter dated 7th January, 1914 mentioned "Let me tell you that my daughter too has unbounded confidence in you, you yourself know it".
45. Tumati Donappa., *Andhra Samsthanamulu Sahitya Poshana* (Telugu), Pravardhana Publications, Hyderabad, 1987, p.424.
46. Gurazada Diary entry dated, 18th December 1897 "adoption ceremony took place at 9-45 a.m. same day".
47. Gurazada Diary entry dated 13th July 1903 "Suit filed against Samsthanam".
48. Gurazada Apparao (Tr.) Avasarala Surya Rao *Mahakavi Diarilu*, Visalandhra, 1954, p.272.
49. Gurudas Benerjee's letter to Gurazada dated 23rd January 1912;
Hemachandra Gupta's letter to Gurazada 15th April 1912;
Jananendra Mohan Das letter to Gurazada dated 27th July 1912;
Sarad. Charan Mitra's letter to Gurazada dated 29th January 1912.
50. Rabindranatha Tagore's letter dated 24th May 1914.
51. Order No.1310, Pension letter dated 12-2-1913 (unpublished).
52. Governor's Secretary letter to Gurazada for his consent to the "Fellow of Madras University", dated 30th January 1913, "*Lekhalu*" (Telugu) by Avasarala Surya Rao, July, 1958, p.151.

53. University's letter to Gurazada dated 16th May 1913 mentioned that Sundar Iyengar was the Vice Chancellor of Madras University.
54. Gurazada Apparao as Senate member submitted this report to the Madras University "A note on Sanskrit and Vernacular Studies and Appropriation of the Government of India grant to the University" dated 29th January 1913, and published on August 2nd 1914.
55. *Madras Times*, 17th May, 1912, also see *The Hindu*, 20th May 1912.
56. Resolutions were passed by the Senate Committee at its sittings of the 2nd August and 6th September 1913, but Gurazada, a member, disagreed with the resolution and published the "Minute of Dissent" on 17th July 1914.
57. G.V. Apparao, *The Telugu Composition Controversy*, Mylapore, 17th July 1914, p.5.
58. *Mail*, 13th August 1913.
59. *Ibid*.
60. Cetti Eswara Rao (ed.) *Gurazada Rachanalu Vyasa Sankalanam*, (Telugu), Visalandhra, 1991, "Balika Patasala", p.159.
61. Gurazada's Notes (unpublished).
62. V.R. Narla, *Gurazada*, Sahitya Academy, New Delhi, 1979, p.27.
63. Sambhu Chandr Mukerjee's letter to Syamalarao dated 8th October 1889.
64. *Reis and Rayyet*, Calcutta Journal, dated 26th July, 1890.
65. K.V. Ramana Reddy, *Mahodayam* (Telugu), Kala Kramanika (Chronological order).
66. Gurazada's Diary entry dated 24th April, 1905.

67. Gurazada has written "Dinchu Langaru" (weigh the Anchor) in September 1914. "Gurjada Rachanalu Kavithala Samputi, December, 1984, Visalandhra, Hyderabad, pp.69-70.
68. Gidugu Venkata Rama Murthy's letter to G. Ramadas dated 6th December 1915.
69. *Madras Mail*, 30th November, 1915.
70. *Ibid.*
71. J.A. Yates letter dated 24th December 1915.
72. Mark Hunter's letter dated 9th December 1915.
73. Pandrangi Seshagiri Rao; Secretary Vangadeeseya Andhra Samithi's letter dated 14th December 1915.
74. Cetti Eswara Rao's article "The Development and Progress of Telugu Literature" (unpublished).

CHAPTER IV

LITERARY CONTRIBUTION

LITERARY CONTRIBUTION

Gurazada is one of the principal architects of modern Andhra and a leader of the renaissance movement. He formed a victorious triumvirate with Kandukuri Veeresalingam and Gidugu Ramamurthy, who successfully fought against orthodoxy for social reform, emancipation of women and for breaking new grounds in Telugu literature. Veeresalingam the fire-breathing, impatient colossus of a reformer, and Gidugu, the scholar-destroyer of pedantic literary forms-both needed a Gurazada to give their movements a humanistic touch. Gurazada was indeed a synthesis of Kandukuri and Gidugu, for he powerfully expressed the call for social reform, given by the former, in the live idiom of spoken dialect, championed by the latter. A great visionary, he was far taller than his contemporary luminaries, by virtue of his qualities of head and heart.

He was against humbugging and superstitions. He wanted to develop rational understanding in the society. He was ahead of his time by at least half-a-century. He declared with inspiration emphasizing the point that 'literature should be more democratic'.¹ He further expressed that if social life becomes more rational, then literature becomes more democratic. "My move (Udyamam) is that of the people (Prajaladi). I will never discard it to please any one".² He strongly criticised and condemned the social evils and the polluted political system through some of his writings. Gurazada's perception is that of a dreamer. He was dreaming for a sanctimonious temple of absolute truth. Gurazada inspired people with courage to face the reaction of the opposition to reform social, political or cultural system in whatever quarter it appears.

He believed that all great literature must have a social purpose and a sense of realism in portraying life and character. Social realism became an article of faith with him in all his writings. He did not look at life in the conventional fashion, but had set values based on reason resulting in the good of mankind. "The writer", he believes, "has a very powerful role to play in a decaying society restoring health and vigour to the same".³ He becomes an iconoclast and vigorously attacked certain social evils and bravely advocated radical reform. Not beautiful women nor the glory of the kings but the life of the common people becomes the theme of his works. The subject matter or the theme of his literary works, he finds in the complex problems of day-to-day life.

From 1897 to 1909 his contribution to Telugu Literature was very limited but from 1909 to 1915 he contributed more to it and got the title of harbinger of the age. In Bengal Ramananda Chattarjee started a journal called *Modern Review* to encourage budding writers. On the same lines Ayyanki Venkata Ramanaiah started *Andhra Bharati* (Bandar, Krishna District) in 1910 and encouraged Gurazada as a writer by publishing his works.

The following is the chronological order of his literary works. In his school life itself he composed an English poem. 1) Ode to The Cuckoo 1879-80 (not available). 2) Sarangadhara, English poem 1882. 3) Victoria Prasasti Telugu poems 1887 (not available). 4) *Kanyasulkam* (first edition, written and enacted) 1892. 5) *Rutusatakam* (Satyavrati Satakam) (incomplete) 1894. 6) *Kanyasulkam* (printed) 1897. 7) *Kondubhattiyam* (incomplete play) 1906. 8) *Nilagiri Patalu* (printed 1907). 9) *Kanyasulkam* (second edition) 1909. 10)

Diddubatu (story printed) 1910 February. 11) Mee Peremiti (story printed) 1910 April, June. 12) Kasulu, 1910 August. 13) Damon Pithias, 1910, September. 14) Essays of Gurazada. 15) *Kondubhattiyam* (second edition) 1910. 16) Bilhaneeyam (1st chapter) 1910. 17) Bilhaneeyam (2nd chapter) 1911. 18) Lavanaraju Kala, 1911, January. 19) Desabhakti, 1912. 20) Kanyaka, 1912 October. 21) Poornamma, 1912. 22) The Prabandham Pedigrees (After 1910 before 1912). 23) Subhadra, 1913. 24) Modern prose 1913-1914. 25) A note on Sanskrit and Vernacular studies and appropriation of the Government of India grant to the University 1913-1914. 26) Preface to 'The Annals of Handeh Anantapur' 1913-1914. 27) Minute of dissent 1914. 28) Dinchu Langaru (cast the anchor) 1914. 29) Langaru Ethumu (lift the anchor) 1915. 30) Saudamini (incomplete) sketch of an English novel. 31) Preface to Harischandra drama. 32) Preface to Sri Rama Vijayamu. 33) Remarks on the convenors report of the proceedings of the Telugu composition committee. 34) Diaries (unpublished). 35) Letters to and from (Gurazada). 36) M.O. My Observations (unpublished). 37) H.H. His Highness (unpublished). 38) Notes on several items. 39) Chitrangi English play (incomplete) 1897. 40) History of the Kalingas (not available).

The above works of Gurazada can be broadly classified into six groups. They are i) English works. ii) The Play Kanyasulkam. iii) Short stories. IV) Poems. v) Essays. vi) Incomplete and other miscellaneous works.

English Works:

Gurazada, while being a student of Matriculation class, composed an English poem called *Ode To the Cuckoo*⁴ which was published in *The Indian Leisure Hour*⁵ a local English Journal of Vizianagaram. Indraganti Hanumatsastry compared him to Valmiki on a synonym that both of them began their literary career with poems on birds and called him "Gurazada Valmiki".⁶ Several elders in Vizianagaram like Chandra Shekhara Sastry, Principal, Maharaja's College, Vizianagaram, Nagoji Rao Inspector of Schools of Vizianagaram, Munro Inspector of Schools of Northern Circars, appreciated the poem *Cuckoo* and brought it to the notice of the Courtiers of Ananda Gajapati.

A titan of the same heroic mould as Veeresalingam, Gidugu and Komarrazu,⁷ Gurazada Apparao rose to his full literary stature riding on the crest of a tidal wave of cultural renaissance which swept Andhradesa in the eighties and nineties of the nineteenth century. He shared with those distinguished epigones a refined zeal for all round reform, which owed no little debt to the Ram Mohan Roy of Bengal and Renade of Maharashtra.⁸ Added to this, was their nourishment from Victorian England, with its liberal currents, romanticist overtones and unitarians as well as methodist influence of an earlier date.

Sarangadhara

In 1883 Gurazada published Sarangadhara (a poem) in *The Indian Leisure Hour*. Its editor was Gundukurti Venkata Ramanaiah. Sarangadhara was divided into three parts, the first part consisting of 200 lines; second and third parts consisting of 70 lines each.

Sarangadhara is a young and handsome prince. He is very dutiful, pious and god-fearing. The story starts with the young prince taking part in a competition of flying pigeons with his friends. While the birds of his friends fly high into the sky, the Prince's Pigeon alights on the roof of the Queen's Palace. Sarangadhara starts forward to fetch his bird, but his friend stops him saying that the king is away on hunting and that he (Sarangadhara) is a very handsome prince. These words seem prophetic.

Sarangadhara brushes aside his friends' warning and goes to the Queen's palace for collecting his pigeon. As he enters the palace Chitrangi, the queen, leaps up with joy, (she washes his feet in reverence). She actually wishes to become the bride of the prince but the king falls in love with her and marries her by deceit. But her love for the prince remains unchanged. She tries to seduce the Prince. The brave Prince tells her that she is a mother to him and leaves the place. While leaving, he drops his cloak.

The scene shifts to the forest where the king is taking rest, during a hunt. In his sleep he dreams that his queen has fallen down dead. He wakes up immediately and starts back to his palace.

The queen in her palace is now a scorned woman, more dangerous than a poisonous snake. She vows that she will wreak vengeance against the Prince. When the King returns, he finds his Queen lying on the floor, with broken bangles strewn all over the Palace. She has woven a story and told the king that the Prince, Sarangadhara, has tried to molest her and the king has therefore, to punish him.

In the next scene the Prince is found wailing loudly with his limbs cut off. A sage who is passing by saves the Prince and takes him away. In conclusion the poet depicts a repenting Queen. She realises that her lust has destroyed the life of the young Prince. She is now living in the forest tending the wounded Prince back to health. She cares him like a mother now.

The saint has advised her that if she repents for her sin and serves the innocent Prince, the gods will pardon her. The Prince regains his health and becomes normal in twelve months and goes back to his Kingdom one day. She and the King spent their remaining days in the forest.

In the original work Rajaraja treated Chitrangi as a courtesan. But Gurazada treated her as a reformed lady. He had sympathy towards men or women cheated by fate. That the ultimate goal of love is sacrifice and not revenge was sought to be established in Sarangadhara by Gurazada. It is the intention perhaps of Gurazada to emphasise that repentance plays always a vital role in the life of mankind.

“Sarangadhara is indeed, a most promising production and I have resolved to give it the widest publicity in our paper *Reis and Rayyet*. My object, indeed, is two fold. I wish to encourage the young author by bringing out his work under the most favourable circumstances. In the next place, I mean to test the literary calibre of our public. His poem has many defects to be sure, but there is stuff in him”.⁹ Says the editor of the *Chronicle*.

The Play Kanyasulkam:

The Play Kanyasulkam (The bride price) is discussed in a separate chapter to highlight its prominence and importance.

Short Stories:

Gurazada had a deep understanding of human nature. He made a keen study of art and craft of the modern short story. With this background he wrote short stories that exhibited his superb technical skill and the blending of humour and irony with rare perfection. His short stories are full of life and have lost none of their freshness.

His five short stories give a very clear and faithful picture of the social life in the Telugu country in the nineteenth century. These stories hold the key to his social Philosophy.

Two of his stories deal with the sectarian bickerings among the Hindus the 'Shaivites' and the 'Vaishnavites' and also of the Hindu Muslim conflicts. "*Mee Peremiti*"¹⁰ (What is your name?) "*Pedda Maseedu*"¹¹ (The big Mosque) are the two stories indulging in stringent satire against the fanaticism of the sects and creeds "to love fellow men is the fundamental principle of life". How the people run counter to this principle and are lost is portrayed ably, employing bitter satire and irony.

Mee Peremiti:

In the short story "*Mee Peremiti*" Gurazada tried to focuss attention on the religious conflicts between Saivism and Vaishnavism which were plaguing the society and he tried to reunite both. Shaivites and Vaishnavites tried to prove their superiority over one another. Manavallayya is the champion of the Vaishnavites. Sarabhayya is the bulwark of the Shaivites. Each one of them considers himself an incarnation of his favourite deity. One Shaivite practised fire walking successfully and began converting the villagers into Shaivism. Manavallayya, the Vaishnavite champion, is determined to arrest this. He presses into service one Peer Sahib, a Muslim for fire walking. A few on either side burn their feet. They explain it always as lack of devotion. This story is narrated to a Guru (Teacher) and his band of disciples. The writer reveals his views through the conversation that ensues. The Guru says "call him Siva, call him Vishnu or call him Buddha, the Lord is one and the same". At this the Elementary school Master retorts, "why not we place all these blighters together and be done away with their worship". This is a bitter satire

against meaningless conflicts. The village school-master's view reflects the view of the man on the street.

There is a universal outlook revealed in the story. After having narrated the story, the author seems to address the characters as, "ye men that are made by God and ye Gods that are made by men, what is your name? each one of you?".

Pedda Maseedu (big mosque):

Pedda Maseedu: the story ridicules the 'Plight of Gods consequent on Hindu Muslim conflicts. Narayana Bhat and Pullam Bhat, were the natives of Srikakulam. They return to their native place after staying away for a long time at Varanasi. On their return they are shocked by the disappearance of the temple tower (Gopura). The Muslims brought it down and built a mosque in its place. They discover to their surprise that the fifty year old man at the mosque is none other than Narayana Bhat's maternal uncle. The conversation that ensues is as interesting as it is revealing.

Narayana Bhat bursts out in despair that now that the temple is gone there is no more tie that binds him to that place. Pullam Bhat asks him, innocently, "Is it for the temple tower we have come home?" and adds "Why does not God prevent the falling of the temple towers by the unbeliever, sir?" Narayana Bhat is disconcerted and replies that he does not find the answer in any of the 'Sastras'. With a sigh of despair, he says "What a miserable plight for the Gods!". Then comes the rejoinder from Pullam Bhat, the man of sound

common-sense. "Why don't you leave Gods alone, Sir? They have no miseries at all. Why don't you think of our plight?". This realism of Gurazada exposed him to the charge of atheism. There is not the slightest truth in this accusation. He has often said "It matters very little if the faiths are different as long as there is a union of hearts among men". He is disgusted with the barriers set up between man and man, and man and God. Ritual and dogma, differences and conflicts are to him meaningless and futile. In this story, Gurazada tried to drive to the point that all religions are equal and they tried to establish universalisation of all religions with a view to avert religious conflicts.

Diddubatu (Correction):

Society in the late nineteenth century was in a decadent state. It was feudal. The humanity in man was at its lowest ebb. Class consciousness was at its worst. Women had no status in society. The Immoral Traffic Act has not yet come into being. For the gratification of their beastly pleasures, men have brought into being a community known as the dancing girl community (public women). All thinking and civilized people, chiefly those who had the benefit of English education and who praised all human values detested and condemned this institution. There are two sections among the educated, Pro-Nautch and Anti Nautch. In between the two, there is another section of people who publicly condemn the nautch parties and privately and clandestinely patronise the women of the community.

Gurazada observing the decadent state of the society of his times wrote the short story-Diddubatu to portray the social evils of the day and emphasise the noble role of a wife in solving the problems of the family life.

The chief character in his story Diddubatu,¹² is one Gopala Rao. He is married. He loves his wife. But in his love of music, he falls a victim to the charms of a singer - a dancing girl. He spends late hours in the night with her and creeps home slyly. His wife Kamalini is deeply distressed and she wants to teach him a lesson. One night, as Gopala Rao comes home, he does not find his wife at home. He is upset. His servant Ramudu tells him that she has gone to her parents home, Gopalarao's repentance, his anxiety to get back his wife, his genuine realisation of the need for giving woman her rightful place in society are all very skilfully narrated. Kamalini who lay hidden underneath the cot all along, could no longer contain herself and her delightful laughter and the tinkling of her bangles, bring back delight to Gopala Rao. He heaves a sigh of relief. The conversation between the master and servant about the place of women in society and the need for their education is instructive. Ramudu asks innocently, 'If women are educated, what happens? "They run away to their parent's houses without the consent of their husbands. Should the husband chastise his wife and compel her to remain at home? Otherwise, society will turn upside down" Gopalarao reprimands Ramudu for his ignorance and says that the most valuable among those created by God is "an educated woman". He dwells at length on the value of education to women. Such writings must have been invaluable to the social reform movement launched by Veeresalingam, the maker of the new age in Andhra .

Matilda¹³

Matilda is another story of Gurazada. It is the story of the marital life of a young-wife and an old husband. Such unequal marriages are a common feature of those days. Matilda was a youthful bride, fresh as a flower. The husband is old on the wrong-side of fifty, naturally suspicious and therefore very cruel. He almost persecutes her. But he realises the folly of his action and the consequent misery to his wife. So he offers to part with her and asks the college student who is mad after her to take her away with him as his gift. The youngman dare not accept the gift. The young woman would not move from her house. This is the story of a woman who has lost her individuality beyond repair and has stifled her personality. This is a bitter commentary on the institution of marriage as it existed in our society. He laments the lot of women in society whose lives have been tragic tales. Gurazada, writing to a friend asks him to "study married life around you"¹⁴ in our society to discover the truth that our women are reduced to slavery, that Widows have no right to remarry, that there is no provision for divorce, and that Women have no economic independence. Portraying Matilda, a lovely lass with her head inclined, tears trickling down her cheeks, with sighs suppressed and the breasts heaving, the poet says that there is hardly any creation of this type by any poet evoking our compassion. A writer of genius can perform by a piece of art like this what a thousand leaders of great movements cannot. He educates society.

Stooping to Raise:

Gurazada is not only one of the greatest writers of short stories in India but can reasonably lay claim to a place among the greatest short-story writers of the world. His masterpiece written in English, *Stooping to Raise* is an excellent short-story, Avasaraia Suryarao rendered this into Telugu calling it *Samskarta Hrudayam*.¹⁵ (the heart of a reformer) This is the story of a college Professor who tries to uplift a fallen woman and in the endeavour he himself falls. That was a time when prostitution was being practised and patronised unabashedly. There was a movement afoot to put an end to it. Ranganathayyar is a professor in the local college. He is married. A man of culture with a great sense of idealism, he is an enthusiast for social reform. He is an excellent public speaker. He is determined to root out the social evil.

He has no sense of realism and hence the tragedy. He sets out to reform a girl Sarala, of the dancing girl community. He has faith and he has hope, but he has never known the facts of life. The girl, he seeks to reform, rouses secret longings in him.

Ranganathayyar goes to the house of Sarala at dusk. She assures him that she is prepared to follow him to the end of the earth. He is affected by her sincerity and inflamed by her beauty, he kisses her in a fit of fervour. Soon he realises his folly. He regrets. He curses himself and resigns his job and leaves the town.

This story reminds one of Somerset Maugham's (1874-1965). *Rain*. But this is not an adaptation of "Rain" for Maugham himself has stated that he first thought of his story in 1916 and wrote it in 1920, that is, about four years after Gurazada's death.¹⁶ May be Maugham might have read the short story himself as it was in English and might have been influenced and attracted by it and prompted to write his story "Rain".

This is Gurazada's master-piece. The narration is very skilful. The art with which he describes the room of Sarala and that of her mother and marked the difference between both of them reflects their mental make up and their life style. The story proves beyond doubt the failures of social reforms deflecting from their main purpose by giving into urges like love of beauty and the like. There are some arm-chair reformers like arm-chair politicians. They can not distinguish what can be achieved and what can not. Preaching to a dancing girl does not bring about the desired reform. The approach must be practical and must take into account the realities of life. This is always Gurazada's plea either in life or in letters. He does not bring down Ranganathayyar in our estimate. We are sorry for him like all other youth in the town. We pity Sarala for her disappointment. Narrating the story, Gurazada casually describes the street lamp that is specially put up before Sarala's house by a friend of the Municipal Chairman. This is a veiled satire against the pro-nautch group. It is such revealing flashes that lend special charm to the story¹⁷ and stands testimony to the literary skills of Gurazada.

The short stories of Gurazada reveal a perfect understanding of the limitations of that literary form as also its special usefulness. While narrating the story, he knows, how much of the background is to be revealed and when. Even more than this, he knows where exactly to begin and where to end a story and how and when to spice it with anecdotes. In his short story (Mee Peremiti) he starts by saying now to our present story. "At a distance of eight miles from our town there is a Vaishnavite place of pilgrimage called Ramagiri. I shall describe it another time. For the present what you should know is...". Thus, he narrates, to create suspense and interest. This is his technique. Gurazada's genius flowered in modern poetry and in drama. We get occasional glimpses of the same in his short stories. He ushers in the characters in his short stories as he does in his plays on to the stage. In all such situations the story progresses as the conversation continues. He makes one of his characters lay stress upon his particular view point. Retain the dialogues and remove the descriptive parts in his short story "Diddubatu", it becomes an excellent one-act play.

His work is full of criticism of life, of society, of themes from real life and characters from our society, with simple, idiomatic, lucid Telugu, delicate railery and sharp satire. His technique transcends the usually accepted rules of short story writing. He is a class by himself and his contributions are invaluable to Telugu literature.

Poems:

Mutyala Saralu (A Garland of Pearls)

This is a collection of poems. Each poem as the title indicates is a pearl.

Comet: It was a moon lit night in summer. For the first time, the barriers of caste and community were broken; a cosmopolitan dinner was held in a mango-grove where the low and the high, the chosen and the untouchables, participated in a community dinner. This caused great consternation among the orthodox. It was feared that all the participants would be treated as out castes. Soon after the dinner, the poet was returning home in a bullock-cart.

The sky was beautiful like a garland of pearls woven with the bright stars. The canopy was resplendent with the morning stars. It was just before the dawn-the night was still and motionless yonder sings the early bird of the day.

The journey was coming to an end; there was a hamlet just trying to wake up from deep slumber of the night. Beyond the sky was cast a comet with all its awe-inspiring light and its long hanging tail. Comets were considered as omens of evil in those days.

It struck a new path in Telugu literary expression, among other things, a new form is born; a new movement has started; that marks the origin of Mutyala Saram-a garland of pearls, a new metrical form brought into vogue by

Gurazada. The ingenious mind that discovered this form of poetical expression, is a genius¹⁸.

Mutyalasaralu is a collection of poems, dealing with social, political and economic problems of the day. The metre of these poems was evolved from a folk-song with a pleasing lilt. These poems mark a departure in Telugu poetry and may be regarded as the very first major attempt to infuse modern thought and modern imagery into an almost decadent literature that bore merely the echoes of a past glory. The following are the poems in *Mutyala Saralu*.

1. "Mutyala Saramulu".
2. Kasulu.
3. Lavana Raju Kala.
4. Kanyaka.
5. Damon & Pithias.
6. Purnamma.
7. Manishi.
8. Deshabhakthi.
9. Dinchu Langaru.
10. Langaru Ethumu.

Gurazada in his first poem "Mutyala Saramulu"¹⁹, says, "Here, I string a garland of pearls in words of transparent lucidity, happily combining all that is best in the old and new".

He anticipates staunch opposition, from the pedants and the pundits who would conceal their thought in their verse, rather than convey it clearly. To them he says:

“Perhaps you will look on my verse with disdain,
But little care I for your lack of praise,
Eyes that worship wooden images
Scarce can perceive the beauty of living damsels”.

A little later, the poet as a prophet, says,

“You will see in the years to come
The magic words of wise men shall prevail,
The chains that separate one class of men from another shall snap,
And, unlimited prosperity visit our globe,
No more of man-made barriers,
All Nations shall dwell in one Universal Home,
And, boundless love shall bring increasing job to all men,
No more of castes and creeds,
The flame of knowledge shall shine unimpeded
Bringing heavenly bliss to all on Earth”²⁰.

This poem indicates that Gurazada had the idea of Universalism.

Kasulu²¹ (Sovereigns)

Kasulu is a poem where the poet comments on natural beauty which is far superior to the beauty that ornaments can bestow. In other words, we should cherish the natural beauty.

The popular Hindu ideal of the divinity in the husband, which though capable of some moral influence does not certainly tend to bring equality in love, is vividly handled in the poem entitled 'Kasulu' (sovereigns). There is in the poem a rude shock to popular sentiments as in the plays of 'Ibsen' and 'Bernard Shaw', but the effect must be equally wholesome. "It is an old-world saying that the husband is a god" says the husband himself, "he is a comrade", and proceeds to offer his spouse not the jewels of gold which in a moment of feminine weakness she longs for, but the inestimable wealth of his love.²²

In this poem Gurazada deals with two different aspects. Traditionally even today, husband is projected as a living God and wives are expected to worship their husbands as Gods. But Gurazada believes that husband must be a companion rather than God. The relationship between husband and wife must be based on equality and mutual respect rather than on the basis of a God and devotee. He is a firm believer that husbands should act as companions and share equally all aspects of life with their wives rather than standing on a pedestal demanding worship.

The other point he makes is that natural beauty is to be cherished and preferred to the artificial beauty of the ornaments and jewels. He criticises the

weakness of women for jewels and ornaments and how they pester their husbands for them. It is through the husband that Gurazada expresses his view.

Lavana Raju Kala²³ (The dream of Lavana)

This is taken from Jnanavasishta. It is well presented. Gurazada is the father of modern Telugu poetry. His writings have laid channels for its future development. The two great Andhras of this period-Kandukuri Veeresalingam Pantulu and Gurazada were missionaries in the cause of reforming the society. Veeresalingam's message is like a royal command, while Gurazada's message is like the words of a house wife-sweet and exhilarating.

There were many social evils in the society which Gurazada sought to eradicate by persuasion. This poem deals with a social evil-untouchability.

King Lavana is a ruler. He once dreamt that one day when he was in the court, a magician appeared and presented the king with a magic horse. He later narrated his dream to the courtiers.

In his dream he rode the magic horse. It ran at breath-taking speed round the world. His life was in danger. At last when the colt was running under some trees, the king caught hold of a creeper and got off the back of the horse. He found himself alone in a desert. After walking some distance he saw a beautiful dark young woman carrying food to her father. King Lavana was extremely hungry. He asked her to give him a morsel. But the woman said "Alas, I am of the caste of untouchables. How can I give you food?".

Lavana pleaded, 'When life is in danger, who will mind the caste and colour'. At last she agreed to give him food on the condition that he should marry her. The king agreed. He married the chandala lady, with the consent of her father and begot a number of children through her.

Lavana's peaceful life in the village was disturbed by a devastating famine. He had to migrate to the Vindhya forest. There also he could not get food. He had to witness the tragic sight of his children dying out of hunger. The king preferred to end his own life rather see the misery of his family. Secretly he lit the pyre and when he was about to jump into it, he woke up from the dream and found himself in his open court. The dream vanished.

Gurazada might have followed the Telugu poet in omitting its harsh features. He, in fact went beyond Madiki Singana²⁴ and used the story to convey to the world his message on the problem of untouchability.

He tells in that "there are only two castes in this world, the good and the evil. If good is untouchable and these people are to be condemned, then I would join them and I will be one among them". It is not the vritti (profession) that should decide the caste of a person. It is the chitta (soul) that should decide his caste. Thus Gurazada questioned the traditional theory of 'Varnasrama Dharma'. It looks as though woman has only a body and no soul. Gurazada was the first modern poet to set an example of excellent restraint in the description of womanly beauty. The following is an extract of Gurazada's description of a woman's beauty.

'She was young, dark in complexion, eyes half closed with moving playful looks, with steady and graceful gait'.

King Lavana forgot his hunger. Another type of hunger was kindled in him. He begged her to give him food and accept his love. Alas! she felt unable to do so. She was conscious of her own low birth and the high caste of the king. There were tears in her eyes at his hungry plight. But how could she commit the sin of giving food to the high-born. The solution offered by Jnana Vasistha is bold and monolithic. When a man is dying for food, he can accept it even from a Pariah, because life is sacred and it has to be saved by any means. He can purge the sin by expiatory rites. But Gurazada's king Lavana is different. He says, "For a few moments I revolved in my mind all about Dharma which I saw and heard in life and discovered the law of highest Dharma. In a country, the socially strong have ostracised the untouchable caste on the ground of their unclean profession. People who kill animals with one stroke are outcaste. The wicked who plague human beings retain their caste. What a strange dispensation! The system which condemns the dark skinned as mala but rewards the dark mind with higher caste. There are only two castes among humanity-the good and the wicked. If the good is Pariah, I prefer to be a pariah."

Unlike in Jnana Vasistha, in the poem of Gurazada, the character, is no longer a horrid being, but a highly respectable and a lovable person. He gave up his traditional unclean life and lives by agriculture and by tending the cattle. He reformed his clan and they are now living the normal life like other castes. The father of the girl is a saintly person. He is like a Rajarshi (i.e. a

man of pristine purity like a sage) says the poet. He entertains no bitterness against higher castes for condemning his clan to a low life. He preaches patience.

Kanyaka²⁵

Kanyaka is considered by many critics to be his last story-poem, composed in 1912. The theme is based on the traditional and popular story of Kanyaka. She committed suicide, to foil the Raja's plan to seduce a vaisya maiden belonging to a respectable family. Her martyrdom elevated her to the position of a Goddess and she came to be known as Kanyaka-Parameswari and has been since then worshipped by the vaisyas as the Goddess of their community.

The poem at the outset commences with Kanyaka going to a temple. Dressed in costly clothes and wearing ornaments, Kanyaka was walking on the road. The king happened to see her, attracted by her beauty decided to take her by force, if necessary.

Kanyaka realised the gravity of the situation and without losing the presence of mind, appealed to the king boldly. "Don't touch me please: I shall come back after this sacred duty to God is over, you are the king of this locality and I am the daughter of a Vaisya. How can I evade you and run away"?

The proverbial clever talk of the Vaisyas is portrayed by the poet here. In the second part of the poem Kanyaka appears again. She removed all her ornaments and presented them to Durga in the temple, had a bath and had her body smeared with red sandal paste and wore red garlands and addressed all those that stood round the fire pit in the following words.

“There is no hope of saving the honour and life of your women and daughters. If the king rules the country, is there no God to rule him? You have no manliness. He is a Brahman who is learned, he is Kshatriya who has valour. You have forgotten your duty and there is, therefore, no wonder if we are confronted by fateful calamities. Have faith in God and depend on your bodily vigour”.

The king then appeared and she said to him “Even the worst profligates and thieves do not catch hold of girls but you have land with the pride of your power you have decided to ravish me! Is there no God? Will he keep quiet? Well, the elders of my community are there. There is the fire blazing in the pit”. At the place where Kanyaka committed suicide, a temple was built. The last stanza conveys the truth of great import.

The ruler of the country died

Forts and towers were razed to the ground

But fame and ignominy survive

In songs and verses around.

This is a tragedy. Neither Kanyaka nor her elders had any super-natural powers to fight the ruler of the country. Hence she had to suffer. Gurazada

has chosen to present the reality and highlight the royal atrocities perpetrated by the lords on the people in those days. Perhaps he was influenced by the Western concepts of liberalism as enunciated in the theories like General will of J.J. Rousseau.

Gurazada, though closely associated with the royal family of Vizianagaram, did not hesitate to point out the cruel and autocratic behaviour of some of the kings, who took what ever they wanted by force. Kanyaka stands for supreme sacrifice to save her honour.

Damon and Pithias²⁶

Damon and Pithias is taken from Greek tales. It is based with some modifications on the Roman legend of two Pythagorean Greeks, Damon and Pithias. Being exemplary friends, each of the pair faces the prospect of death cheerfully for the sake of the other. Gurazada shows that the wife of Pithias is equally exemplary; she offers her own head to the executioner to save her husband's life. Such is the sublimity of this friendship and this love that king Donyus of Syracuse revokes the sentence of death which he passed earlier on one of them, and what might have been a tragedy is happily averted. It is the greatness and credit of Gurazada that his literary activity was not only confined to India and its surroundings, but also extended to the Greek and Roman literatures.

Poornamma²⁷

Gurazada wanted to project the theme of child-marriage succinctly in the heart-rending story-poem of "Poornamma". It is a lyric, narrating the sad plight of a young maiden who prefers death of to be married to an old man. The theme is tragic, but, the treatment is full of beauty. The elegance and dignity of the verse composed in the new meter recalls the best lines of Longfellow's *Hiawatha*. The setting of the lines of Poornamma resemble the lines of Longfellow and the following is quoted from Longfellow's *Hiawatha* to prove the statement.

"Little lasses with golden limbs,
Bashful maidens with lotus-eyes,
Mothers blessed with darling babes,
Have you heard this tale?"

In a few simple lines, Gurazada conjures up before our eyes the picture of a beautiful lake nestling in a lovely valley and a temple by the side of the lake in which is enshrined the golden image of the Goddess, Durga. The shy maiden Poornamma, of surpassing beauty, worshipping her with seasonal flowers of many a hue, and fruits of all varieties. A comparison of the following Gurazada's verse with Longfellow's verse clearly indicate similarity of style, elegance and dignity.

With the coming of Spring
The Lotuses in the pond smiled with joy.
And the birds on the bank sang in rapture.

The same spring brings tragedy in its wake. Poornamma's father, for a few pieces of gold, agrees to give her in marriage to a decrepit old man, who is fit to be her grand father in age. The desperate child prefers death. The poet describes the sad event pathetically in a stylish verse as follows:

Now darkness filled the valley;
The brightness of Poornamma's looks merged with the
splendour of the Lotuses;
Her golden complexion enhanced the lustre of the
sun-set glory;
Her beauty of gait returned back to the swans
floating on the lake²⁸.

Gurazada by this poem has administered a stern warning to the society that if child marriages are not put an end to, drastic consequences are likely to follow.

Manishi²⁹ (Short poem)

Gurazada comments on man's preoccupation with stone idols, rather than living human beings. He believed in soul and its immortality and

transmigration. But he did not believe that God was in stone idols, but in man himself. It is clearly seen in the following lines.

If men prostrate before the stony idol
 Asserting that it has divine powers
 They are far worse than the stone
 With which they made the idol
 Why does thou, O' fool!
 Go about the hills and dales
 In search of God? Dost thou think
 He is hid somewhere there?
 Open thy eyes: dost thou not see Him?
 Is he not in man himself?
 Pray to him and he doth grant
 Beatitude with kindness and mercy.

Desabhakthi³⁰

Gurazada's famous oft-quoted lines that "Country never does mean clay but people, and people alone" forms the basis of this poem. The poem is much wider than the love of one's own country. It calls on people to achieve world citizenship, forgetting petty parochialism³¹.

“Brag not of your
 Love for the country
 Let action prove your
 Good intention”.

And again

“Look not backward
 There is little that’s good younder there;
 Drag not your feet, but move forward,
 Fall behind once, forever you shall”.

He writes about the people

Work hard and get the land
 Flooded with milk and honey
 It’s food that goes to make the brawn,
 He that has brawn is a man!
 Skinny thinny men
 Don’t make a country prosperous,
 Master the arts and crafts
 And flood the land with goods home made.
 It’s the sweat of toiling masses
 That makes the wealth of a nation”.

He continues

Forego a bit of your own
 To help your neighbour,
 Country never does mean clay,
 But people and people alone!

All nations and religions
Shall live in fraternal bliss”.

He compared the country to a great tree and hoped that it would yield flowers of love, and watered by the sweat of the people it would create wealth. He dreamt of the day when the power of the word would build bonds of affection in the country.

Many poems on ‘Patriotism’, were written before and after his time in the world literature, but none rose to such heights as the poem of Gurazada. This short piece is enough to rank him among the greatest poets of the world.

Patriotism is not wanting in Gurazada. He was swayed by patriotic favour and the last two stanzas of this poem sing the glory of our land.

“Like a tree a country shall
Put forth its flowers of love and all
The toiling people’s
Sweat in ripples
Shall feed the roots for the tree to yield wealth!
Amid the foliage easily hiding
Sweet poetry like a bird shall sing!
In response
All hearts at once
Shall sprout a patriotic song.

Dinchu Lunger³² (cast the anchor) Lunger Ethumu³³ (Lift the anchor) while the first poem was in support of international peace and amity among nations. Gurazada's vision was always universal. Hence he decried the on going First World War. He vividly desired peace. The second one is a swan song. He expired soon after writing this poem. The last-line 'lift Good Bye' is actually his good-bye to this world.

Songs from the Blue Hills:

Gurazada had to stay at Ooty for sometime in connection with the affairs of the Samasthanam as the lawyers concerning the 'Big Suit' assembled at Ooty. Further it was also felt that the atmosphere of Ooty will be congenial to bring a salutary effect on his deteriorating health. On seeing the nature at Ooty, the poet in Gurazada did not rest and the result is this poem written in English presumably influenced by the love of nature and his admiration for the English poet Wordsworth. Perhaps his appreciation for Wordsworth must have prompted him to write this poem in English, thereby he established that he has considerable mastery over the English language too.

It is love of nature that is perceived in the "Songs from the Blue Hills"³⁴, miscellaneous collection of poems dealing mainly with life and scenery on the Blue Hills in "the sweet half-English Nilagiri air". A piece of striking merit is one containing a declaration of love at first sight.

The pictorial beauty found in a painting or sculpture is amply projected in the poem in describing the charms of the person to whom the lines are addressed. As they are read, there is a profound realisation by the reader, of the truth uttered by the Greek Simonides (556-468 B.C.). That poetry is an eloquent painting.

Mutyala Saramulu (string of pearls) composed in 1910, seem to be the earliest of the poems composed by Gurazada. It deals with the superstitious beliefs of the people. The poem consists twenty nine verses. "The comet and the morning star have gone to the court of the sun, the god of thousand lights, and shone out in the sky. The stars sank down the waters of light and darkness crept off on all sides. A Cuckoo chanted from his concealed perch on a tree".

The poem is a reference to Hallye's comet³⁵ which appeared that year and to the false fears of the superstitious people that some national calamity might occur, the poet tells them that comets are celestial bodies that move about the sun and appear to us as rare phenomena of nature. This poem amply proves that Gurazada has a high mastery of scientific knowledge also. It is a great pity that pundits believe without any forethought the old fanciful tales mentioned in ancient lore. The English men do not believe in such things unless they find them to be true. The poet expresses appreciation of the Englishmen's attitude to superstitions and wants Indians also to follow their example. This is certainly an eloquent effort on the part of Gurazada to clear society of superstition.

The poem also refers to a dinner at Berhampore (in 1910). A youngman went to Berhampore and took part in it. He returned home and told his wife about it. She as well as the other members of the house and the neighbours had already heard about it. The wife's face was gloomy. She narrated with tears trickling down her cheeks, how her co-daughter-in-law taunted her and how friends consoled her and said "I did not mind all this but how can I tolerate the silent but provoking smiles of the mischievous women, our neighbours". Gurazada comments on the reaction of his wife to his attendance at the cosmopolitan dinner. His wife is distressed by the comments of her neighbours and relatives. He is commenting on the caste distinctions in the then society and the furore his participation in the dinner has caused. The poem shows his broad-mindedness regarding caste system, at a time when some castes were considered untouchables. His steadfast determination to reform the society was such that he had to encounter a formidable opposition from his wife which is clear in the following words:

"I felt distressed at the thought that probably mother-in-law was under the impression that I conspired with you. I was ashamed when father-in-law said it was all due to change of times. If the elders realised that intermixture of castes was due to English education, they would not have sent you to the town to learn English. If you think that promiscuous union of men and women without any consideration of caste and creed, is good you had better love and live with a girl of the untouchable caste".

The youngman stood wondering how these people failed to know what was good and what was bad.

His poem, Desabhakti, is the best, in the collection Mutyalasaralu. It is often compared to Bankim's Vandemataram. "I am one of many admirers of this poem and I perfectly agree with those that say that this poem is much better in poetic merit than Bankim chandra's Vande Mataram"³⁶ wrote G.V. Sitapathi. It is no doubt true that Vande Matram, is lofty and grand but its loftiness or grandeur is due to its appeal to the people in 1905 when it was composed to protest against the partition of Bengal and to provoke the people to safeguard the welfare of their motherland and since then it has been a patriotic song of national importance. Gurazada had love enough for his country but warned himself and his friends against narrow parochialism. In Vande Mataram we find a poetic description of the greatness of our country and in this respect, Rayaprolu Subbrao excelled Bankim Chandra in his poem on "Prabodham" (awakening). But while Bankim Chandra and Rayaprolu looked back at the past with pride for inspiration, Gurazada looked ahead for action with the object of achieving a great future. He starts his poem with an exhortation.

Essays:

Gurazada wrote several historical and literary essays and they are referred to as demanded by context.

Incomplete and other miscellaneous works:

Gurazada left three incomplete works - 1. *Saudamini*, a novel and two plays. 2. *Bilhaneyam* and 3. *Kondu Bhatteeyam* and prepared plots for several other works. As seen from his Notes and Diaries, Gurazada was in the habit of preparing plots in English and therefore the plot he prepared in English for *Saudamini* is available. The plots he must have prepared for *Kondu Bhatteeyam* and *Bilhaneyam* in English are not available. But the incomplete plays in Telugu of *Kondu Bhatteeyam* and *Bilhaneyam* are available. Gurazada must have breathed his last before completing the above two plays and hence they are incomplete.

Saudamini:

As this work remained only in the stage of a plot by the time Gurazada breathed his last, it did not attract the attention of any commentator on Gurazada so far.

Saudamini, which was incomplete, dealt with mainly the problems of the women folk, their marriage; security in the society etc. The following is the sketch of the novel.

A poet and his friend started to go to Ooty on a pleasure trip to escape the heat of the plains and to enjoy the glorious scenes and to breathe the bracing air of Neilghery by train. In the train the poet makes acquaintance with some children and a lady. At last he touched a subject in which she was

interested and then the chat continued ceaselessly till they reached Coonoor. When the train stopped there, some friends came to receive her. She bade good bye and walked with her friends to the nearby bungalow. The poet followed her as he was portrayed to be a person having woman mania and therefore trapping her. He told her that he was very much interested on the question of the education of children and wanted to know more about the new methods of which she was a master. That was the first time the poet took any interest in education. His friend confessed that the lady was fascinating.

The friend booked a jutka for six rupees and thanked his stars for his good fortune. The horse was a stubborn animal. He never saw such a cruel driver. He laid the lash on the poor creature that fed him. When he protested, the driver promised to get another horse and a little later got another one.

The horse was the reverse of the other, ultimately he got down at the shop of a friend who was a musalman. He was completely drenched in the rain on the way. He related his adventures to the shop keeper, and the shopkeeper laughed at the poets conduct and the Jutka incident. Before his trip to Ooty, he got the address of a building called snow house hill where there were good friends and its whereabouts are not known to him. While he was cogitating what to do, a coach and a pair drew up at the shop. A fifty year old gentleman with a grey musalman turban got down from the coach.

The old gentleman invited him to his house and after some hesitation he accepted to visit his house in his coach.

The gentleman said that there were ladies, and asked him to avoid touching them if he was a blackguard which means an untouchable other-wise it did not matter. "God has sent us a guest". He said to his daughter.

The friend who was brooding all the while about his stay was happily wondering at the change from bad to good and good to bad. He saw that good comes out of bad. How wretched he felt in the Jutka! At last they drew up before a mansion glittering with lights. Which was the building of the gentleman in musalman turban. He was called Balayya Naidu and his daughter was Saudamini.

Balayya Naidu was a sudra but he had a Brahmin cook, but his servant was a sudra. When Balayya Naidu offered some refreshments, he instructed his servant not to touch it. He did not want the refreshments to be polluted because his guest was a sacred Brahmin.

Balayya Naidu believed that he himself was an exception to the rule just like the saints who made the laws but were exempted from their own rules. It is a classic example of the piercing satire which Gurazada can express in simple style. A great man is a law unto himself but he must, maintain the social laws in all their rigidity for others. This was the philosophy of a greatman. Balayya Naidu asks Saudamini the name of the king who married a fisher-woman. But she turned away answering the query.

Ballayya Naidu said that there was perversity in human nature-specially youthful nature. More so in women. If I told her to go away, she would stop and if I asked her to stop she would go. Saudamini had a scant respect for her father as he brought his mother and kept her at Ooty. As long as her mother had charms, she was treated well by her father. But after the birth of Saudamini, naturally the charms faded away and thereafter the affection of Balayya Naidu for her mother also deteriorated. In this context Gurazada made the following observation about Saudamini - a character of his creation.

Nor spirit was glorious - at the period of highest beauty and aroma of youth, it is bound to be. It may deteriorate later. A rose may fade later. But in full bloom it has its beauty and fragrance.

Saudamani's thoughts though she was young, were high. She had the pride; She had the pride of a conqueror of men - a Napoleon. She owned a vast treasure, and it was hers to give or withhold. More than any king or Emperor, who was conscious of power, power not combined with royalty as it usually is, but with love.

The love transfers itself with the higher. It catches its red light. Even faults acquire a beauty. Even ignorance is a virtue. You have the satisfaction of teaching and learning, that are some of the pleasures of sexual love. A woman may know what life teaches. But a man first learns, tries to make her

unfold petal by petal, that life to him unknown or dimly known- to his ken. His activity in street, she does not share. True life which gave her being a shape. The life of her family which was different from her, all these things utterly indifferent to a brother, but all important to a husband etc.

Balayya Naidu promised him to provide accommodation for a week with certain restrictions that he should not see any one, should not go into the streets "This house and his unfrequented surroundings you are at liberty to roam."

"One promise as a guest; you will never say a word about my family to any one, we live here in utter seclusion. The world is wicked and curious and mercenary. My daughter is unmarried, she marries and goes into the world. Till then no body can see her or know her unless I choose. This is the responsibility of a father nowadays. I am sorry I did not marry her when a little girl. Now she has a mind. What can a child know? But she thinks she knows I cannot trust the counsels of my relations. Their advice is tinged with selfishness. So also of youngmen. Before you leave, I may take your advice. I can give her hand, if I choose, to half a dozen Zamindars all at once, like Draupadi. They will do anything to earn a look from her. I am proud of her beauty. You should have seen her mother when she was young. But that is another story." He must have prescribed these restrictions on Saudamini on account of the lurking fear that he brought her mother and similarly somebody may usurp Saudamini which Balayya Naidu does not like.

A Nellore Brahmin brought coffee and told the story. He talked of the experiences. There are things but he should not speak. Life is precious! Naidu was good. He would never leave him but his woman was a shrewd and pinch, heartless. The girl was an angel. In half an hour he gave pen and ink sketches of the establishment. His real wife and family were in Waltair.

Having failed to secure the company of the woman after whom the poet friend followed has returned to the house of Balayya Naidu who allowed him to stay in his house as Balayya Naidu was attracted by his skilful talk. The three - namely Balayya Naidu, the poet and the friend enter themselves into a conversation which revolves round important topics of the day. Incidentally Gurazada expresses his opinions in the shape of the conversation among the trio.

The poet said that the woman must rise and rebel. She was a better humanbeing. People would say she was weak. The peasant woman in our country is strong, hard, more enduring than man, who dozes off in the fields. The woman transplants, and picks cotton. She sows seeds and she was a maid servant of all work, who pounds rice etc. Now woman of the higher caste, draws water, cooks etc. The refined woman, the highest handiwork of God, is physically weaker. But if we place in her hands an instrument which neutralises brute force, only the women must be armed, when she goes out with a revolver or a dagger. Thus Gurazada advocated the theory that women must be armed to protect themselves from the wily and wickedmen.

The other man said that the eyes were enough to kill. The poet agreed that eyes were enough to conquer five souls. But there are Brutuses who require cold steel and not bullet. Then alone women can hold their own against cruel men.

The poet says that cooking should be abolished, and suggested that men should get food from the common dealer. He should have apparatus to warm it. It is better prepared at a professional shop. Each street should have a shop. A family goes out and eats without the bother of cooking. What a saving of energy!

“The poor can not afford it” said the other man.

Balayya Naidu said “there will be no poor in his utopia”. The poet says that he is speaking of this real world. A poet and a prophet are ahead of their times. Balayya Naidu likes the idea of a sword exercise. Poet undertakes to teach her. She begins to learn. He has the run of the show. He teaches her poetising. She begins to read verses. Thus the poet could establish a contact with Saudamini. Though Balayya Naidu did not like this, but was swayed away by the supernatural skills of the poet.

A Zamindar who longed to have her company wishes to spirit her away. She stabs him. When the poet tried to molest her he was beaten and bleeds. She returns home like a doe, skipping on the hills. The poet is brought home in a rickshaw. The next day we learn that a Zamindar has been stabbed by thugs while out riding etc.

The heroine Saudamini must be having a brother when the poet floors in a fight and threatens to stab. She interferes. He gets up. They talk apart. She enjoins silence.

The poet adores the beauty of Saudamini and wants to love her and at one stage he says to himself that if he was richer, he would have carried her away into some island in the mid-sea, as Ravana carried away Sita and there make her the queen of a Realm of Beauty.

How wonderfully Gurazada highlighted the role of Indian wife and Indian womanhood can be visualised in his expression through the poet who says that the women are like flowering trees. some trees flower before they arrive there. When three generations of women flowers have passed away and she is the fourth. He explains why women should marry. A woman may lose beauty and freshness in the eyes of strangers. But to a husband who has a head and a heart, a wife's beauty will never wane. When a young man marries a young woman, her beauty is only physical beauty. But as time rolls on, associations, and ties of daily life-children, common joys and sorrows. The solicitude which she naturally shows to a husband though there may not be much love in the matter, all these replace the bloom that fades, the glow that slackens in the eye, etc.

He speaks of the beauty and the culture of women. They preserve it much longer than others. These are the women that work and are happy-tempered philosophers. He means that if she wants to keep her beauty, it is an asset worth keeping, she should work, work in the open air, walk, cycle ride

and be a philosopher. She should not let troubles of this earth, leave furrows on her brow.

The poet suggests to her that she is born with traditions of freedom. Why should she marry and sell herself to any man? But she should marry some one who will see more beauty in her eyes and in her life a physical beauty. Beauty fades. It is a misery to be born a woman.

Suppose a man becomes a leper or a permanent invalid. If the wife loves him or if he has children, suppose they put up with it, there must be special sources. The present tie is, no doubt, too tight.

Finally he advocated that "The woman must rise and rebel". He predicted a day when women would fight for equality and achieve equality³⁷. How true is Gurazada's prediction as in the present day women are successfully competing with men in all spheres of activity. Women are employed in offices holding posts of administrative officers permeated into the police department. Some women are serving as pilots. Thus they proved that they are equal to men. The author's prediction is cent percent true. His foresight is laudable and unparalleled.

In the end a word to add. In his short life span Gurazada produced all forms of literary exercises. He wrote poems, short stories, plays, commentaries, prefaces, classical poetry and all other literary forms except a novel. This gap is filled by Saudamini. Had Gurazada lived a little longer, the plot he prepared in English would have been very masterly been produced by

Gurazada in spoken Telugu. Thus fate prevented him to complete this literary form.

Kondubhattiyam and Bilhaniyam:

Both these dramas are incomplete. Only three acts of Kondubhattiyam are available. It is not known whether the subsequent part of the drama was written at all or was lost, if written. From his diaries, we learn that Kondubhattiyam had been written in 1906 even before Kanyasulkam³⁸ (second edition) and the manuscript was lost in the train while he was travelling and he wrote it again in 1910. The names of Kondubhattu and Girisam occur both in Kanyasulkam and Kondubhattiyam. Probably they were two persons with the same qualities and characteristic features. From the way in which they were presented in Kondubhattiyam their earlier life was depicted in Kanyasulkam and their latter life in Kondubhattiyam. From this available incomplete drama it is not possible to know about the complete theme which Gurazada had in his mind.

Bilhaniyam³⁹ is another incomplete drama. Only two acts were published-the first in 1910 and the second in 1911. The odd feature about it is the adoption of an old well known-theme the historical story of Bilhaniyam⁴⁰. When Burra Seshagiri Rao met Gurazada once in 1913 he wanted to know why instead of choosing a social theme as before he chose a legendary story for his third Drama. He said that he did so to meet a challenge from some critics of the spoken Telugu who said that the spoken Telugu might be suitable to social themes particularly as in the case of Veeresalingam's prahasnam

(farce) and the language of the characters with varying dialects might be vigorous, but when the story was a dignified one and belonged to the past, the present day spoken dialect might be unsuitable. "I wanted", he said, "to dispel their prejudice as a baseless misapprehension"⁴¹.

It is interesting to note that the well-known social reformer Veeresalingam wrote mostly in literary Telugu while Gurazada wrote even historical themes in spoken dialect.

Kondubhattyam:

It is clear that Gurazada wanted to depict how prostitution was in vogue in those days and how a pimp managed the profession of prostitution and ecked out his livelihood. Kondubhattu who resorted to this profession of a pimp had an elementary knowledge of Sanskrit. He was proud of his birth as a vedic brahmin but surprisingly was not ashamed of being a pimp. He had a son, by name Ramamurthi. His elder brother's son Venkanna and his sister's widowed daughter, Parvathamma also lived with him. Kondubhattu was selfish and cruel also. He was slowly robbing Venkanna of his paternal wealth and was financing his son's education in modern schools. He expected his son would become an officer or a District Munsiff. But Venkanna's education was neglected. Ramamurthi like most other young men who were receiving western education, disliked orthodoxy, superstitions and false beliefs. He developed a fancy for western culture, and co-operated with social reformers in their endeavours to put an end to social evils. He was ashamed of his father's profession as a go-between and openly attacked him. He denounced his practice as a pimp and his association with the dancing girls for the sake of

money. But when he was in dire need of money, he accepted his father's money procured by such foul methods. Venkanna, though he knew his uncle's behaviour did not protest. Though he did not agree with the ideas of his cousin, Ramamurthi, he had a liking for him. He hated the immoral behaviour of Parvatamma and left the house when she attempted to tempt him. He was friendly to Akkabattulu who belonged to the community of Viswa Brahmins (Godsmith). He would not accept the superiority of the Brahmins and their priests (purohits) and religious Gurus. Akkahabattulu was well aware of Kondubhottu's activities and his neglect of Venkanna's education. He was sympathetic and helpful to Venkanna. He helped Venkanna to live independently by making and selling splendid snuff. Akkabattulu welcomed Ramamurthi's decision to marry a widow. But Kondubhottu was planning a matrimonial alliance between Ramamurthi and Ramamurthi's material uncle's daughter. But if Ramamurthi married Parvatamma with the object of social reformation, Venkanna could marry the girl proposed for Ramamurthi.

The drama, in the three Acts, is a description of prostitutes life, of Manjuvani and Rangasani, and also the activities of Kondubhottu. Kondubhottu was a pimp acting as a paramour to Manjuvani. There were occasions when Kondubhottu received rebuffs and even thrashes from the prostitutes and their paramours and he brushed them aside and pocketed any insult. Ramamurthi, his own son was likely to prove to be his nemesis as the incomplete story indicates. How an old order was changing, yielding place to the new, in all aspects of social and cultural life of the people in our country as a result of the British domination was illustrated in the play which comes the second theme of this incomplete drama.

In the third act we come into contact with the educated people. Diwan Bahadur Rajaram, Rao Bahadur Madhavayya, Kesavarayudu and Girisam. Gurazada shows how among such intellectual products of the age there were differences of opinion. Madhavayya was the president and Kesavarayudu, the secretary of the Brahma Samaj of their place, Indrapatnam.

Diwan Bahadur was in favour of widow-marriage and social reforms in general but was not a member of the Brahma Samaj. In justification of his remaining in the orthodox Hindu society he says. "some people like myself can be of some help to widow-marriage and other deeds of social reform by remaining in the old order of Hindu society and practically, though secretly contributing to the cause of social reform money or influence". Kesavarayudu is in favour of conducting widow-marriages according to the rites of the Brahma Samaj, and Dewan Bahadur Rajaram agrees with him. Rao Bahadur on the contrary, likes to conduct them according to the rites of Hinduism and Girisam agrees with him. Madhvayya is accused of being inconsistent by discarding Brahma Samaj in this matter. But Madhavayya justifies his attitude by saying that widow-marriage reform will not make good progress in the country if it is associated with Brahma Samaj, Girisam agrees with him also. Diwan Bahadur Rajaram defends Kesavarayudu's attitude by saying that it is a diplomatic measure; what is wanted is widow-marriage, whether it is done according to the rites of Brahma Samaj or Hindu rites. There is no conflict, if it is done according to the rites of Brahma Samaj. But there is strong opposition, if it is done according to the Hindu rites. Moreover it is very likely that nobody will come forward to conduct the marriage according to Hindu rites. Girisam does not agree with the Dewan Bahadur and even goes to the

extent of accusing him of being a coward and time server. Rajaram preaches prudence and achievement of success should be their aim, whatever be the means adopted and he gives three hundred rupees to Ramamurthi the prospective bridegroom as a gift. This topic does not appear in the remaining six scenes of Act III and we can not say how Gurazada planned to solve the question of widow-marriage as the play is incomplete. The intention as expressed in this drama is that Gurazada is a champion of widow-marriage. He supports Kandukuri in this respect. Thus both of them had the same reform and vision in their mind.

Bilhaniyam:

There is a world of difference between the original story as depicted in the Sanskrit version and the story of Guruzada's drama, though the name is the same. According to the original story, Madanabhiramudu, the ruler of Panchala had a daughter by name, Yamini Purnatilaka who wanted to be educated. The king appointed Bilhana, a renowned scholar to be her tutor. In order to avoid the possibility of their seeing and falling in love with each other a screen was put up between the two, while teaching. Bilhana was told that Yamini had leprosy. Similarly Yamini was also told that Bilhana was completely blind. The device was very successful and neither of the two ever made any attempt to see the other. One evening when the full moon appeared to Bilhana who was a gifted poet suddenly burst into singing a sloka describing the moon. Yamini wondered how a blind man could see the moon and sing in praise of the splendour of the moon. She could not control her

curiosity and lifted the screen and saw Bilhana and Bilhana looked at Yamini and noticed no sign of leprosy. They fell in love with one another.

The king Madanabhirama came to know of this and was enraged at the daring attempt of Bilhana to seduce his daughter and ordered that Bilhana should be hanged to death. But before he was hanged, the king came to know what had actually happened and not only pardoned Bilhana but decided to give his daughter in marriage to him. This drama follows the above mentioned story until Bilhana was appointed as the tutor to the king's daughter, but the incidents after this are all different. There is no screen between the tutor and the pupil, no ban on their looking at each other or talking to each other, Bilhana was a poet of eminence according to the classic story and Gurazada emphasised the poetic talent of Bilhana and represented him as one belonging to Kashmir. This aspect was the main topic among the scholars attached to the royal court-grammarians, Logicians and Vedanties. They all looked upon Bilhana with envy and were always planning how they could prejudice the king against Bilhana. They were carrying tales against Bilhana time and again. But the king knew very well that the court scholars were jealous. He also knew that they were inferior to Bilhana in intellect. What was more important was that Bilhana was a poet of eminence while none of the court scholars was a poet of any worth. Among the tale bearers, the king's minister, Nanamantri was most prominent. He was very wicked. He wanted to get rid of Bilhana particularly because Bilhana was a northerner. Among the court scholars the topic for discussion was frequently the place of poets in culture. While scholars like grammarians and logicians spend many years in studying the subject and acquire knowledge, poets with little learning come to prominence by their fancies and thoughts which do not require any serious

study. They lament that knowledge of sastras is losing its importance and that poets with their random thoughts and skill in versification are honoured as superior to great scholars. When one remarked that the talent of a poet like Bilhana is a natural gift that cannot be claimed by others, though they might be great scholars, one scholar a logician, replied "worthless poetry, one of my pupils is writing poetry and I reproached him and said that if he continued to write any poetry I shall send him away and do not teach him logic any longer". Another scholar, a grammarian said "what an irony-a friend of mine asked me to practice versification and became a poet".

The court jester in the play is a typical one, different from the court jester of any other play-either Sanskrit or English. Gurazada's talent in creating typical characters is, very well illustrated here. The humour of this jester is never coarse or vulgar. It exhibits scholarship and sagacity. He is not a prattler. He knows when to speak and when not to speak. Sometimes he startles the courtiers and scholars by his sarcastic, shrewd and jocular observations. He is free in expressing his statements and feels confident that the king never misunderstands him. Sometimes, he seems to be of the type of Tenali Ramalingam⁴² or Birbal⁴³ and occasionally he reminds us of king Lear Fool.⁴⁴ Once the king asked the court jester to say "what is truth"? The jester at once replied "what the ministers say is truth". "How can a false statement of theirs become truth"? asked the king. The jester immediately said "so long as they remain as ministers even a false statement becomes true by the power or strength they then possess". The king and his courtiers smiled but the ministers felt humiliated. I feel sure that if the drama was completed, this jester would have been one of the best characters created by the fertile brain of Gurazada.

One very important point of difference between the classic story and Gurazada's Bilhaniyam relates to Ranasimha, the prince of Kashmir who was in love with Yamini and asked his friend Bilhana to persuade Yamini to accept his love and marry him. Bilhana did not feel any resentment; on the contrary he felt that this request was a boon, because he was sick of the dirty politics, scandal mongers and envious scholars of the court. The author made him say "what a nasty country and what a wretched people!". He left the country lest he should be a victim of the plots brewing in the coterie of courtiers and court scholars. As the play was left incomplete we can not say how events developed after the exit of Bilhana. Gurazada had already deviated from the current story and would develop it according to his plans as an artist and it is only for a genius of his intellectual calibre to devise how exactly it would have been developed.

There is an interesting side-light in this drama. It reflects a change in estimating the relative values of scholarship and the creative art of composing poetry. For a very long time in the past there existed a saying "Kavyalapanscha Varjayet" Which means "avoid the talk of the Kavyas, generally poems".

This saying is intended to emphasise the supreme importance of the Vedic lore in ancient and in latter times to give prominence to scholarship of the Pandits, who did not and could not compose poems. Till very recently

people who were neither Pandits nor poets honoured the Pandits more than the poets.

In this incomplete play of Bilhaniyam, the court pandits express their deep sorrow for the fall of scholarship and the rise of poetry and they think that this unfortunate state of things has been coming on since the time of king Bhoja who himself was a poet and honoured poets more than scholars.

Today scholarship is condemned as pedantry and poets are extolled and honoured as creative artists.

The importance of Bilhaneeyam cannot be over emphasised except that Gurazada wanted to dispel the impression that spoken Telugu is not compatible to his historical and classical works.

Congress Mahasabha (Madras 1908)

It is observed that Gurazada once attended the meeting of Congress at Madras. He could immediately assess the people that attended the meeting. He found more of platform lecture rather than action required of them. He expressed his opinion about the shallowness of the people rather than their sincerity in the achievement of the ideals of the congress in the following verse:

Tell me not in scornful numbers
Congress is an 'empty' show
For though many a delegate slumbers

Seats are 'full' in every row.

Congress is earnest ! Congress is real !
 Self-Government is its goal;
 Action said, a high ideal
 Is always good for the human soul !

In the congress field of battle,
 In constitutional strife,
 Indulge internal rattle,
 Never lift a chair for life.

Lives of Moderates all remind us
 we should wisely keep from crime;
 Open sedition only finds us,
 Shelter in a far-off clime !

Let us then line up and speaking,
 Speaking at a furious rate;
 Not always some benefit seeking.
 Learn to be loyal and to wait.⁴⁵

A careful examination of the poem shows that Gurazada could see the internal strife that started among them even in the early days, of being an ideal homogeneous organisation heterogeneity started in the beginning itself, which has now assumed diabolical dimensions as to collapse the organisation.

The Emeralds:

Under the bowers
 Where the Ocean Powers
 Sit on their pearled thrones,
 Through Coral Woods
 Of welteing floods,
 Over heaps of unvalued stones;
 Through the dim beams
 which amid the streams
 Weave a network of coloured light

* * * *

Last night I locked the thought of her,
 Within the dungeon of my heart,
 But what a daring thief that was
 He ran away with prison itself.

The thought of her, I locked by night
 Within the dungeon of my soul.
 But strange to think the burglar's might
 Who ran away with jail and all".⁴⁶

Other Plots and Works:

Subject for an Extravaganza

"A young man makes love to a girl whom he often sees on a terrace of a house . She notices his attentions, signs etc. She is in her Puttillu (Parents house).

On moon light nights he goes along that street and listens to her music.

He sings snatches in the same tune. She replies.

She makes enigmatical appointments leading him to all kinds of escapades ending in embracing the dasi (servant) At last she hatches a plot with the hero's wife, so that on a certain night the wife and the hero meet".⁴⁷

The Eurasian drama (Plot):

"A big civilian keeps a hill woman. Had two children. They are brought up in England. Marries and provides the women and children to keep her silent. He severs his connection from her (sic). She knows not where he is. A mussalman merchant (butler turned merchant) gives her the instalments (?). The youngman and his sister return. He does not know that his mother is a hill woman. Thinks his father is no more. But when he returns to India everything is altered. His friends are - He asks her if she does not feel for this - she feels not etc. Shall I make the children return when supplies fail. The European married and has children. The infedles (sic)? He makes love to another".⁴⁸

For the reformation of the society, Gurazada believed and acted that pen is more powerful than the sword with the philosophy that the sword after all tares the body but the pen reforms the society.

Satyavrathi Satakam or Rutu Satakam⁴⁹:

Anand Gajapati, a lover of poetry in his assemblage of poets once gave a single line in Telugu⁵⁰ in a particular metre called 'Kandam' and asked the

various poets in his court to fill up the remaining three lines. In fact a person able to write well in this particular metre is recognised as a real poet. Unless one has sufficient grip over the prosody, he can not deliver the goods in this particular metre. Gurazada has successfully written 25 stanzas in this metre invariably using the last line given by the Maharaja in each poem with all the artistry at his command. His stanzas in this satakam are not inferior to any of the similar stanzas in the classical literature.

Subhadra:

It is an incomplete poem written in classical prosody. There was a criticism from some corner among the scholars that he was not well-versed in classical poetry and to dispel the criticism therein, he has chosen a different line. The book Subdhadra (though incomplete) stands contra to the averment of the scholars since the so called chaste classical style is amply exhibited by him in this piece. So, he is in no way inferior to the contemporary classical poets. Broadly all the qualities required in the traditional classical style are found in this small piece.

In addition, Gurazada has written other poems like Minuguru Purugulu⁵¹ (glow worms), Pillala Pata⁵² (song of tiny tots), Congress Mahasabha⁵³ (The great conference of congress)etc. with lucid lilting style that appeals to the hearts of one and all.

In his poem "The Wonders of Ooty",⁵⁴ "Umapathy Archana"⁵⁵ and "Nilagiri songs"⁵⁶ he expressed his gratitude towards the members of the Vizianagaram royal family, whom he served with unflinching gratitude and devotion. He has thus translated his devotion in the form of poems on Appala Kondayamba praying God for her well-being. This is however not slavery but the exposure of his gratitude towards the royal family. This is a striking feature of all the rulers of the Vizianagaram estate their benevolence and kindness towards their subjects. Even today every citizen of Vizianagaram treats the Pusapati royal family as demi-gods.

Conclusion:

All his works are purposeful in aiming at social, economic and religious issues. They reflect that pure love is sacrifice and not revenge, that true religion is tolerance and that the paths may differ but the central essence of any religion is the same. He projects the women's problems in three ways the first one is correcting the husband by his wife, secondly an idealist becoming a prey to a prostitute, thirdly the incompatibility of the ages of the husband and the wife. A tilt on superstition, untouchability and a strong stress on patriotism and universal brotherhood and finally humanism are the essence of his works.

Gurazada has many themes in store as could be seen from his unpublished notes. He could not complete all the themes for want of time as fate has taken him away permanently in the form of death. Had he completed all the themes he contemplated, the Telugu literature would have got better

embellishment with the writings of high order. Veeresalingam was a prolific writer and produced many volumes but they are restricted to the educated few. Gurazada's works are not many in number. For example, his play 'Kanyasulkam' is so popular that it has become a household name in the entire Telugu country be it a literate or an illiterate.

Gidugu acted as a champion of spoken language with his untiring efforts as a humble worker but there is not sufficient literary contribution by him. But Gurazada championed the cause by his literary works. If *Gidugu* is the body Gurazada is the brain for the spoken language movement.

Gurazada has made a sizable contribution to literature. Some of his works are complete while some incomplete for obvious reasons. His Dairies, Notes, Prefaces and Forewords to the various literary works have not been dealt with here. They will be cited according to the context. *Kanyasulkam* is the magnum opus and it will be dealt with at length in a separate chapter.

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32. *Krishna Patrika*, 30th October 1915. But Gurazada died on 30th November 1915.
33. Written in September 1914 (first publication not known).
34. Gurazada's *Nilagiri Patalu* published by G. Ramaswamy Setti, Chennapatnam, 1907.
35. A Comet regularly appearing over the earth every 75 or 76 years; it last appeared in 1910, named after Edmund Halley who first predicted its return.
36. G.V. Sitapathi, *Mahakavi Guruzada Apparao*, Sagar Publications, Hyderabad, 1978, p.86.
37. The above sketch is taken from Gurazada's Notes (unpublished).
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39. *Andhra Patrika*, Ugadi Sanchika 1910 & 1911.
40. Gurazada's letter to Muni Subrahmanyam dated 11th August, 1909 mentioned as follows "I am engaged in writing a Drama on the story of

Bilhana to show that the spoken dialect lends itself to the expression of higher emotions”.

41. Burra Seshagiri Rao's *Sri Gurazada Apparao Gari Diarilu* (Jeevitha Charitra Visheshalu) Sri Bharathi Tirtha Publication, Vizianagram (year not traced), p.15. He also mentioned "There was an opinion in Vizianagaram that Gurazada wrote these two plays Bilhaneeyam and Kondubhattiyam to entertain Rewa Rani Appala Kondayamba".
42. Tenali Ramalingam the author of *Panduranga Mahatyam*, a court poet in the Vijayanagara Empire.
43. Birbal was the Court poet of Akbar.
44. Lear Fool. (1812-88) English writer of humorous verse and land scape painter.
45. *Gurazada Rachanalu Kavithala Samputam*, Visalandhra Publishing house, Hyderabad, third Edition, March, 1989, p.147. It is known that an essay was published in *The Hindu* with the title "Congress Mahasabha", Madras, 1908, (Not available). It seems that Gurazada attended the Congress meeting in 1908. Here the date is not material but the fact remains that Gurazada did attend the Congress meeting. The purport of the essay is to focus Gurazada's ability in writing English poetry. It is yet another example.
46. *Ibid.*, p.148.
47. Subject for an Extravaganza an incomplete plot for the play (written by Gurazada) was published in *Vijaya* a Magazine from Vizianagaram. The date is not traced.
48. Eurasian drama a plot written by Gurazada. This incomplete drama plot is taken from his Diaries dated 11th May, 1895 (Saturday).
49. Satakam contains 100 or more stanzas, generally with the same metre from beginning to the end.

50. In a poem there will be four lines in Telugu. Ananda Gajapati gave the last line. "Satatamu Santasamosangu Satyavrathikin" which means the man's ritiousness will always be blissful.
51. *Bharati*, February 1930, see also in *Praja Shakti*, 19th January 1947.
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54. *Andhra Bharati*, June 1910.
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CHAPTER V

KANYASULKAM

KANYASULKAM

The nearest approach to a culture-state in Andhra during and the later half of the nineteenth century was the Vizianagaram Raj, especially in the palmy days of Ananda Gajapati, a statesman, scholar and a patron of letters and social work. This 'Prince Charming' gathered a brilliant group of eminent pandits and artists around him. To quote a few of them Kasinatha Sastri (1858-1920), the Sanskrit savant, Venkataramana Das (1866-1948), master of Vina; Narayana Das (1864-1945) the Harikatha Pitamaha, Principal Ramanujachari (1887-1920), the finest flower of Anglo-Sanskrit culture adorned his court. Younger than these stalwarts, but destined, through his dramas and his literary achievement, to be a herald of the dawn, was Gurazada, who was a constant companion of the Maharaja, whether at home or in his travels. Gurazada was the fore-runner of literary renaissance in Andhra, his play "Kanyasulkam" (Bride Price) being his magnum opus. He also wrote the plays Bilhaniyam and Kondubhattiyam in Telugu which were unfortunately left incomplete, presumably on account of his premature death.

He wrote most of his Telugu works in a light, popular, easy, spoken dialect, with the intention of educating the masses and easily carrying the spirit of it. Among them the play 'Kanyasulkam' is the most outstanding and promising work. The central theme of Kanyasulkam is to expose the evils of child marriage and the prevailing practice of bride price and also suggest widow remarriage which undoubtedly the foremost social reform Gurazada aimed at. It is really 'as large as life and twice natural.'¹

Date:

The play Kanyasulkam was staged for the first time by Jagannatha Vilasini dramatic company. Arudra believes that the drama Kanyasulkam was first put on boards on 24th August, 1892.² It is said that this maiden performance was given by the talented troupe of Jagannatha Vilasini dramatic company³ which included stalwarts like Nellur Nag Raja Rao and others on a stage erected in Vizianagaram in the premises of horse stables now known as Hastabal.⁴ Keeping this in view the centenary celebrations of this popular play 'Kanyasulkam' were held here in 1992 on November the 30th. The full-length play Kanyasulkam was never presented except on this occasion.⁵

Naturally the play must have been written prior to the enactment. K. Venkataramayya says "Kanyasulkam might have been written in 1890; two years before its enactment".⁶ But K.V. Ramana Reddy deduced, from a passage in the drama itself, that Kanyasulkam should have been written much earlier than 1890, i.e. between 1885 and 1887.⁷

It is most probable that Kanyasulkam must have been written in the year 1890. This argument is based on the fact that the Kanyasulkam Bill was introduced in Madras Legislative Council on 1st February, 1888. The fact that the Bill was not approved by the Council, must have induced Gurazada to write this drama, which he probably must have completed in 1890.

If credibility is given to the dates, *Kanyasulkam* was not staged for a few years, and during this period the drama was probably in private circulation among Gurazada's intimate friends who were not a few. However it is most unfortunate that there is no definite evidence to conclude the date of its completion by Gurazada.

Aims and Objectives:

Why Gurazada wrote 'Kanyasulkam' and what were his aims and objectives? A decade before he wrote the play, Ananda Gajapati, his patron, was collecting statistics of child marriages, with an intention to save "very helpless section of our own womankind from a galling type of slavery, fraught with germs of social demoralisation".⁸ The Maharaja was very much concerned with the practice of child marriage prevalent in his samasthanam in the orthodox Brahmin Community.

"Under the orders of His Highness the Maharaja of Vizianagaram, a list was prepared ten years ago, of Brahmin Sulka marriages celebrated in the ordinary tracts of the Vizagapatam District during three years. The number of marriages recorded reached one thousand and thirty four, giving an average of three hundred and forty four per year. Ninety nine girls were married at the age of five years, forty four at four, the babies in the last instance carrying a price from three hundred and fifty to four hundred rupees a head. Strange, as it may sound, bargains are some times struck for children in the womb".⁹ This was inhuman. This evil custom stung to the quick of the Maharaja Ananda Gajapati.

So as a Member of Madras Legislative Council Ananda Gajapati introduced a bill (for the full text of the bill see the Appendix VII) for the prevention of marriages by selling girls by the bride's party. This social custom was prevalent in his samasthanam. So he referred the bill to the Committee which unfortunately turned down the bill¹⁰ and thus he could not bring out the desired legislation to curb this social evil. This was working in his mind and therefore he encouraged Gurazada to write a drama focusing this social evil in an easily understandable spoken language of the people, suited to the stage, with living characters and human values. In pursuance of the encouragement of Maharaja Ananda Gajapati, he wrote this play.

As has been stated above, for all practical purposes Gurazada wrote the play *Kanyasulkam* at the instance of Ananda Gajapati, but the fact remains that he was prompted to write this play as a result of his bitter personal experience on account of the premature widowhood of his own sisters. This personal experience greatly contributed to his authorship of the play,¹¹ which remain unsurpassed even till today in all the facets of dramatic excellence.

His objectives in writing the play were contained in the first and second editions of "*Kanyasulkam*". It was believed then that "Telugu language was unsuited to the stage"¹² and also for play writing. So Hindi plays were having a field day, presenting vulgar attractions to Telugu public. Gurazada proved that the then belief was wrong and baseless. All sections of the Public of all ages witnessed the play with interest.

Prior to Gurazada it was Veeresalingam who adopted the social problems as his theme and projected the same in his prahasanas (farce) like Kanyasulkam (bride price),¹³ Brahma Vivaham¹⁴ (Peddayya giri Pendli) which reflect the problem of child marriage, Vyavahara Dharma Bodhini¹⁵ (called as 'Pleader's play'), in which he exposed the lacuna in the law. All these served as mirror to the contemporary social problems. To a great extent he used the living language. Vedam Venkataraya Sastry adopted spoken language to the characters of lower strata in "Prataparudreeyam."¹⁶ It is observed in all the Sanskrit dramas that the characters of lower strata converse in the spoken language. The other dramas adopted the beaten track of pouranika style¹⁷ with full of verses. These dramas ascribed more importance to the music. Against this back ground Gurazada created Kanyasulkam drama.

Though Kandukuri comes nearer to Gurazada, in focusing the social problems and usage of spoken language (Vyavaharika Bhasa) it must be unequivocally stated that in the creation of dramatic technique Gurazada stands at acme. He dedicated Kanyasulkam to Ananda Gajapati. The play can be dedicated to anyone but it must be purposeful. Gurazada considered Ananda Gajapati to be the right person for the dedication of his drama. Ananda Gajapati was very much concerned about the social evil of Kanyasulkam and prompted Gurazada to write this play. So viewed it from any angle Gurazada thought it appropriate to dedicate his play to a very worthy person like Ananda Gajapati.

His gratitude towards Ananda Gajapati is immense as could be seen from his Diaries.¹⁸ He cherished such a great respect towards the Maharaja

with whom he was fortunate to have very close association and Gurazada treated the Maharaja in high esteem.

Condition of Telugu Drama:

It was only during the last quarter of the nineteenth century that the Telugu theatre, like the theatres in the rest of India, came into being mainly as a result of the indirect influence of the European theatre, through the medium of English touring companies, calling on at the Indian ports on their way to the dominions and colonies. The cities of Bombay and Calcutta had the advantage of witnessing the performances of these mediocre touring companies, but the rest of India came to have an idea of the European drama only through the melodramatic and highly artificial renderings of the traveling "Parsi" companies.¹⁹ In those days Marathi dramas were enacted in Andhra districts. Gurazada in his preface said "Itinerant Maharata troupes staged Hindi plays in the Telugu districts and made money. Local companies copied their example".²⁰ But those dramas with loud music, almost jarring to the ears, unnatural fist fights could not quite impress Gurazada since they were unrealistic. In those days in the Telugu field "Chitranaleeyam"²¹ was the first play written in Telugu and its enactment on the Telugu stage was sparing.

Unlike the contemporary writers like Dharmavaram Krishnamacharyulu (1853-1912), and Vedam Venkataraya Sastry (1853-1929) Gurazada's vision was far ahead of his times. It is this singular quality

of Gurazada, which is exhibited in Kanyasulkam, received laurels in abundance from various journals and magazines.

Prior to Gurazada's Kanyasulkam, the dramas were mostly translations and after the publication of the second edition, independent dramas came into being; but seventy-five percent of them are only pauranikas.

Against this background Gurazada wanted to write plays, taking themes from the contemporary society and to present it to the people, through the popular Telugu dialect, so that the purpose for which the play is written will reach the common man and thereby aimed at the reformation of the society.

The influence of the English Classics:

Gurazada visited Madras on 13th January 1895²² and stayed there for quite sometime on Samasthanam work and his personal health grounds up to 3rd July 1895.²³ He had sufficient leisure in Madras to study the English classics of topical interest. He was an ardent reader of the contemporary magazines in English from which he could learn on various aspects of literature, culture and ethics of the other countries. Gurazada in his diary dated 29th April 1895 mentioned that he was a regular reader of the Cornhill magazine and could get a grasp in depth of the features.²⁴

The influence of these books had a direct or indirect impact on the characters of his play; for example 'The Beggars Opera' of John Gay has a

reference in his play *Kanyasulkam*; Girisam, the pivotal character in the play quotes two lines in the first scene of John Gay's poem namely:

“Can love be controll'd by advice?
Will cupid our mothers obey”

and another line

“It is women that seduce all mankind”²⁵

(the only change being that , Gurazada used the plural form for singular form).

Gurazada's *Diary of 1897* states that he attended a performance of the play 'Caste' at Vizianagaram.²⁶ Long before the date he must have read the play. He must also have been a discerning reader of the immediate followers of Robertson such as Sir William S. Gilbert (1836-1911) Sir Arthur Pinero (1855-1934) and Henry Jones (1851-1929). They figures in his *Diaries*²⁷ Thus having caught the dramatic technique, he prepared a plan for writing a significant drama in Telugu. Gurazada as a matured lecturer in teaching Shakespearean dramas in the local college, has amply digested the dramatic technique of Shakespearean plays.

A close observation of *Kanyasulkam* reveals that the English classics influenced Gurazada to a great extent at the time of editing the second edition of the drama which was published in 1909.

The Influence of Sanskrit Dramas:

The Sanskrit drama dates back to 2000 years. Among the Sanskrit dramas that attracted Gurazada was Kalidasa's *Abhignana Sakuntalam*.²⁸ His diaries reveal how critically Gurazada examined this drama. While criticising the role of Dushyanta in the play, he however appreciates the appropriateness of the test. In his incomplete and unpublished drama *Bilhaniyam*, Gurazada questions "Who is a poet"? He answers that "The poet is one who sees the beauty found far beyond the thought of materialistic world and who enjoy the bliss than others."²⁹

Sudraka's *Mrichakatikam*³⁰ had its impact on Gurazada's *Kanyasulkam*.³¹ Soujanya Rao Pantulu³², says "A prostitute has hardly anything in common with a gentleman. It all sound fishy". The stranger, Madhuravani, gives a rejoinder "Perhaps she read *Mrichakatikam*". But Soujanya Rao is not convinced with her reply and goes on to state "A person like Vasantasena exists only in the imagination of a poet, but never in flesh and blood. As I said, it is all very fishy. Is there no other way?". But Madhuravani,³³ the stranger, retorts, "you put me questions, but when I start answering them you jump at me". Soujanya Rao comes down from his preposterous dreams of self absorption to the stark reality and confesses "I am constantly trying to overcome my anger I assure you, I won't lose temper".³⁴ He almost surrenders to Madhuravani for her sharp intelligence and reasoning. So it is evident from the dialogue between Soujanya Rao Pantulu and Madhuravani that while writing the sequence, Gurazada must have kept Vasantasena in his mind. '*Mrichakatikam*' is a great drama with a social concept and outlook and *Kanyasulkam* is of the same order. "Great literary works in any country are

very rare and among them in India, I bracket Kanyasulkam with Mrichakatikam” says Sri Sri.³⁵

‘Malathi Madhavam’ is a Sanskrit drama written by the great Sanskrit poet Bhavabhuthi of the eighth century A.D. His dramas project ample benevolence in his characters. In this play there is a scene of the marriage of Maya Malathi which is similar and akin to the false marriage of Subbi.³⁶ Malathi Madhavam is a drama with a social concept. It abhors the marriage to a very old man almost with one foot in the grave. This human element is predominant in Malathi Madhavam. The same is the case with the false marriage of Subbi in “Kanyasulkam”.

As a lecturer in Vizianagaram Maharaja’s college, Gurazada had the opportunity to teach English, History of Greeks and Romans, and also the Sanskrit. This testifies to his proficiency in Sanskrit language. He read Sanskrit dramas thoroughly. Constant reading of old dramas and consequently digesting them by Gurazada had a very salutary effect on him. But he took care not to imitate them. He had only adopted their spirit and technique, if he feels that such adoption will embellish the play.

The Influence of the Bengali plays:

The Sambanda Samadhi a drama in Bengali published by Turka Ratna in 1866 was unique. It condemned polygamy and child marriages. In the same period sizeable number of dramas on widow marriages were published.³⁷ Of those, the drama written by Umesh Chandra Mitra,³⁸ titled “Vidhawa Vivaha Natak”, is notable. The plays written by Madhusudana Dutt namely

Sarmista and *Padmavathi* are equally significant. It was Dutt who had systematically shaped the drama in Bengali. Dinabandu Mitra's famous *Nildarpan*³⁹ (1860) is a factual complete drama exposing the exploitation by the officials and the difficulties faced by the ryots in and around "Jassur" of Bengal in the Indigo trade. Upendranath Das⁴⁰ inspired the Bengali stage to a great extent. His plays *Sarat Sarojini* (1874) *Surendra Vinodini* (1875) are patriotic Dramas. Girish Chandra Gosh⁴¹ (1844-1911) depicted the life of the down-trodden in his plays. He wrote around 80 plays. Amritlal Basu⁴² (1853-1929) is fond of humour. His play *Krupanarthdhan* (i.e., The money of a miser) is one such, *Vivaha Vibrat* (1884) is very unique. He has depicted in the above play the customs and manners and half backed knowledge of the youth of Bengal who have not properly digested the foreign culture. They are Gurazada's contemporary Bengali writers. Gurazada is one step ahead of these Bengali writers in vividly projecting the life of a particular sect of Brahmins and their vagaries efficiently and microscopically. Gurazada's relations with the Bengali writers and their writings could well be understood from his essays. Gurazada's *Kanyasulkam* is twenty years ahead of the famous novel of Tagore *Ghar Bhairat*⁴³ published in 1912 in spoken Bengali language, written by him for the first time.

The Influence of the Tamil and Kannada Stage:

The contemporary Tamil stage was not much appreciated by Gurazada, in that, they were unreal and defective dramas as could be seen from the entry dated 2nd May 1895, Thursday in his Diary. The first Tamil dramatist Kasi Viswanatha Modaliar,⁴⁴ who wrote around 80 dramas in Tamil, is a

contemporary to Gurazada. Gurazada witnessed the drama “Danbachari Vilasam”, written by Kasi Viswanatha Modliar in Madras on 23rd March 1895.⁴⁵ Not only the Tamil stage but even the Karnataka stage could not produce a writer like Gurazada. The history of the Karnataka stage began in the year 1850 with the translations of Sanskrit dramas. It could attain little modernity by adopting the translations of the Shakespearean dramas. In the period when translations were in vogue, the first Kannada drama is *Eiggappa Heggedeya Vivaha Prahasanam* written by Karki Suri Venkataramana Sastry in the year 1887 in spoken language exposing the social problem of selling girls. The dialogues in the drama are realistic.⁴⁶ It is noteworthy that the play is contemporary to Gurazada’s *Kanyasulkam* but by any standard is not equal to *Kanyasulkam* in so far as it relates to the depiction of the technique adopted by Gurazada in *Kanyasulkam*.

It is evident from the above account that Gurazada was influenced by English, Sanskrit and Bengali dramas. The influence of Telugu, Tamil and Kannada on him was comparatively less. It can safely be concluded that Gurazada was a voracious reader and therefore his play *Kanyasulkam* stands on a higher pedestal even till today.

Kanyasulkam:

Kanyasulkam play aims at projecting social evils albeit satirically in a language that arrests the attention of the modern audience too. The play has a main plot and many sub plots running along with it. Its main theme is child marriage, though themes like widow marriage, nautch question and several other social evils are treated along with it giving a wide scope to the play.

The main story of Kanyasulkam runs as follows:

Agnihotravadhanulu, a brahmin of Krishnarayapuram, decides to marry his young daughter Subbamma to an old and rich man called Lubdhavadhanulu, Venkamma his wife, Butchamma his eldest daughter but widowed young and Kartakasastry his brother-in-law are quite against this unequal match. Their contention is that his daughter, Butchamma, has become a widow because she was married to an old man, and that it would be foolish to commit the same blunder again. Venkamma has gone to the extent of jumping into a well to commit suicide, but was saved in time by Girisam the hero of "Bonkula Dibba"⁴⁷ of Vizianagaram. Girisam gets an entry into the house of Agnihotravadhanulu on the pretext of giving private tuition to Venkatesam the only son of Agnihotravadhanulu. A conspiracy was hatched in the house. Kartaka Sastry had some experience in enacting humorous roles in dramas. He asked his student Mahesam to dress himself up like a girl and took him to Ramappa Panthulu, a 'court-bird' and adviser to Lubdhavadhanulu. Ramappa Panthulu is an unscrupulous litigant. He obliges any body who pays him money as he will be badly in need of money and Karnataka Sastry gave him an advance tip of twenty rupees and promised him more if the plan of a marriage of his disguised student as a girl with Lubdhavadhanulu succeeded. Ramappa Panthulu was made to believe that Guntur Sastry (the pseudo name of Karatak Sastry in the new guise) was in debt and in order to repay them he had no other alternative except to sell his daughter to any person whose bid was the highest. A letter was forged alleging that Agnihotravadhanulu was not willing to give his daughter in marriage to Lubdhavadhanulu, as he was a

miser and that his widowed daughter Meenakshi eloped with an young man and that therefore Lubdhavadhanulu was excommunicated. Lubdhavadhanulu was enraged against the promise breaker and agreed to marry the daughter of Guntur Sastry. One night, soon after marriage, the student in disguise changed his dress and fled to his master. After a few days Agnihotravadhanulu, who was not aware of all these happenings, came to perform the marriage of his daughter, but he was told that Lubdhavadhanulu had already married the daughter of Guntur Sastry. The rage of Agnihotravadhanulu knew no bounds and in his anger he beat Lubdhavadhanulu black and blue. Then he filed a suit in the court for damages on the advice of Ramappa Panthulu. Lubdhavadhanulu lost both his money and his wife. Guntur Sastry ran away with the money. Ramappa Panthulu was also deceived. He was not given the promised commission. But he thought Lubdhavadhanulu was the real cause for this mischief. He was convinced that the old man joined hands with his father-in-law and conspired against him. So, in order to take revenge against Lubdhavadhanulu, he encouraged Agnihotravadhanulu to file a suit against Lubdhavadhanulu in the court. Lawyer Soujanya Rao Pantulu defended Lubdhavadhanulu. Ramappa Panthulu changed many lawyers for Agnihotravadhanulu. But no body was able to solve the mystery of Guntur Sastry and his daughter. Soujanya Rao Pantulu tried his best to solve this mystery. At that time Madhuravani, a dancing girl, came to his aid. She revealed the mystery that Lubdhavadhanulu married only a boy dressed as a girl that she was associated with this mystery from the very beginning and that Guntur Sastry was known to her even before he came to Ramappa Panthulu. She recognised him but did not reveal the secret at that time. It was by her

help that the student was able to run away from the village to his master. Poor Lubdhavadhanulu was charged with the murder of his wife.

Madhuravani is a very important and significant character in the play "Kanyasulkam". The whole play would have been very insipid without the role of Madhuravani, like "Hamlet" without the prince of Denmark. To know about Madhuravani one should observe the opinions expressed by various characters about Madhuravani in the play. Karataka Sastri, who opines "God's creation would have been incomplete, had there not been Madhuravani a prostitute in the entire Kalinga domaine."⁴⁸ Soujanya Rao says "you are really good, you are the outcome of the misdirected conduct of some virtuous man."⁴⁹ In the looks of Lubdhavadhanulu Madhuravani's tender hands, lovely face and beautiful hair emitting aroma "appears as a clever woman to bring out the truth".⁵⁰ In one way or the other all acclaim her qualities.

Another story runs parallel to this story. It is in this story that we find all the important characters of the play. A youth by name Girisam was residing in Vizianagaram. He used to pose himself as a reformer but in reality he was unscrupulous without any principles of life. He kept a dancing girl called Madhuravani. He had illegal contact with a widow, a hotel keeper. Venkatesam the son of Agnihotravadhanulu, became a victim to his bad ways. Venkatesam failed in his Vth standard. He was terribly afraid of his father's wrath. The trembling boy prostrated before Girisam and begged of help to him. Girisam suggested to him a plan to escape his father's anger. According to the plan, Girisam would accompany Venkatesam to his village and tell his father that the boy studied well and passed the examination. After the

holidays, the boy would be admitted into 1st form in Parvathipuram. Before leaving Vizianagaram Girisam paid a parting visit to Madhuravani. She was also on her move to the house of Ramappa Panthulu. Hence the visit was not so romantic as Girisam expected. To his surprise the hotel keeper whom Girisam deceived appeared on the scene, and Girisam escaped through the back door. But poor Ramappa Panthulu hiding under the cot was beaten up both by Girisam and by the hotel keeper. Under these unavoidable circumstances Girisam left for Krishnarayapuram. There he saw Butchamma the beautiful young widowed sister of his disciple and fell in love with her. She was also attracted by him, but was afraid to elope with him.⁵¹

Atlast Girisam succeeded in his attempt. The poor girl Butchamma was made to believe that she could stop the marriage of her sister with the old man only by her elopement. As she was very anxious to get the marriage stopped at any cost, she agreed to elope with Girisam. Lubdhavadhanulu was a cousin of Girisam. The characters of Girisam, Madhuravani and Ramappantulu make the play wholesome.

Contemporary Critics and Criticism 1892-1915:

In this section an attempt is made to state briefly the contemporary criticism and opinions expressed during the life time of Gurazada. It also details the opinions of various writers and critics on Kanyasulkam, including Gurazada the author himself.

The local English journal *The Telugu Harp* commented on "Kanyasulkam", as "The piece, besides displaying much incident and humour, possesses the very necessary element of characterisation, a trait often conspicuous by its absence in our old plays".⁵² On 13th August, 1892 Mudumbai Narasimhacharya in his Nandi-Prastavana (prologue) to Kanyasulkam in Sanskrit blessed the dramatist (Gurazada). He says that "Shakespeare, Molior and Ben-Johnson influenced Gurazada to a great extent and Gurazada followed their suit in projecting the drama in Telugu and introduced the English dramatic technique and wrote the excellent Kanyasulkam drama".⁵³

The journal *The People's Friend* praised Gurazada's *Kanyasulkam* as "Original and interesting plot and creating a variety of characters true to life, which we are sure, if represented to the stage will greatly please any Telugu audience".⁵⁴ *The Weekly Review* published a review on *Kanyasulkam* stating that, "It is a very agreeable reading and we have read it almost at one sitting".⁵⁵ In the opinion of the *Dhinamani* "Full of wit and humour and falls in with the spirit of the times."⁵⁶ The *Chintamani* concludes its review thus: "May this work which is intelligible to the masses spread all over the country and for the first time help the cause of social reform".⁵⁷ *Balika* a journal from Srikakulam states "Its story which is very humorous inculcates wholesome moral lessons".⁵⁸ *The East Coast News* concludes its review as follows. "The play has been acted several times, and judging from the large audience which crowded the theatre on each occasion".⁵⁹ *The Indian Social Reformer* writes "Appa Row deserves to be congratulated".⁶⁰ "Amudritha Grandha Chintamani" in its editorial writes "Thanks for sending the play Kanyasulkam of Gurazada Apparao Pantulu, B.A., a popular Epigraphist of Vizianagaram....

this type of inhuman things are prevalent even now in our place and Ongole taluk..... If the nature of immoral activity is presented through such plays, then it will be easy for them to understand.⁶¹

Ongole Muni Subrahmanyam:

Ongole Muni Subrahmanyam of Nellore⁶² was a student, contemporary and a critic and proof reader of Gurazada's *Kanyasulkam*. He gave timely advice to Gurazada in writing the play *Kanyasulkam*. There was a regular correspondence between them for a long time.⁶³ It helped Gurazada in revising his second edition of *Kanyasulkam* in 1909.

He was repeatedly asked by Gurazada to review his play, but Subrahmanyam evaded, until he was forced to obey the call without demur.

Though it is a master-piece in the Telugu dramatic world, Subrahmanyam pointed out four defects in it. 1) The play has the reverse of a moral purpose, 2) the scenes in which Madhuravani (a dancing girl) and Meenakshi (a young widow) appear are not very edifying, 3) the drama can not be put on the stage, 4) it will have deleterious effect on the young men and women.⁶⁴

But Gurazada was very proud of the play and rightly said "Modesty apart, I think I have made it a great work. The test of it is I am myself fascinated with it".⁶⁵

Gurazada humbly accepted "True, the scenes in which Meenakshi appear are very edifying. For one thing I can quote precedents. To begin with, in Shakespeare, Doll Rearsheet and Henry V and Merry Wives make a most interesting group with Sir John Falstaff the reprobate represents the high water-mark of Shakespearean humour-Falstaff, who lives in the reeking atmosphere of a bawd house. Otway has a really disgusting scene in Venice preserved a high dignitary of state demeaning himself before a courtesan".

Gurazada was a realistic writer: "Realistic writing must certainly bring up some elements which jar on one's moral sense, inspite of moralistic idealisation. partly, moral censure is a matter of temperament. A nautch girl shocks you. I congratulate you on your fine moral sense".

"Poetic justice is not now what it was at one time. I paint life artistically idealising ofcourse. Though art is my master, I have a duty to society. Therefore, one question the reader may ask. Have I made vice attractive? I hope not. In the first edition, Madhuravani, was colourless iniquity. Now she is fully drawn. I am myself fascinated with Madhuravani. So I reform her in the last act. You can not now quarrel".

"The book has gained an unobtrusive but strong moral purpose. You will find that I do not at all trifle with life. I take it quite seriously, a very difficult matter in a book that bubbles with laughter".

Gurazada gave much importance to humanity: "Do not forget the humanity of a nautch-girl. Her joys and sorrows are as serious a matter as

yours or mine. How is an unchaste wife or a rakish husband (and society teems with the both) better than a nautch-girl, Who is not a fraud in this sense that her label is correct? She breaks no marriage bond”.

“What have you to say to the geishas of Japan⁶⁶ whom noblemen marry and certainly you know Aspasia of Greece.⁶⁷ Read Landor.⁶⁸ Both countries made their mark in history”. Writes Gurazada in a letter to Muni Subrahmanyam dated 21st May, 1909.

Gurazada sounds almost prophetic in declaring. “The modern woman will rewrite human history”.⁶⁹ In less than hundred years his words have come true. Women has everywhere fought for her rights and largely won them. She has forced her entry into every sphere of human endeavour; she is occupying some of the highest places of power and prestige. Of course she has yet to develop in some fields. However, the day is not far off.

Gurazada was far ahead of his times: “The fact is the study of Anthropology has necessitated a re-adjustment of social ideas. There is no use blinking at facts. Humanity progressed much in knowledge during the past two centuries, and thinking men have begun to examine old ideas and ideals. If the institution of marriage has conduced to progress, it must not be forgotten that the idea of the inviolability of marriage tie was the cause of untold tragedies. Among English men marriage has become a civil contract”.

"I want you not to blink at facts. Take the lancet, cut deep and analyse. The real love that deserves to be idolised is the love of man, what Christ taught, with the limitations due to his age, what Shelly taught as a poetic fancy and what Buddha taught as a living faith. Buddhism stamped out of India committed religious suicide".⁷⁰

"Love of a man is a simple rule and it will make a man very very happy. Love wins back love."⁷¹ Gurazada was a firm advocate of social and religious reform. Indeed, he would have welcomed humanism replacing all religions". The Sexual theme "the love plot is disappearing or is taking a subordinate place in higher fiction. Why does literature ring endless changes on the theme of sexual love? Note the word sexual. It has an ungainly physical basis. Why does not a young man fall in love with jaded beauty, of fifty? Like steaming victuals or a blushing rose, a young woman ministers to the senses. You do not care for cold food or a faded rose no more for a jaded beauty, that the bread rots, or that a rose goes into dust, does not prevent your enjoyment of them when they are fresh and appeal to the senses".⁷²

The views expressed in these letters by Gurazada are justifiable. The claims for its excellence as a work of art in literature are fully justifiable.

Criticism:

There are divergent views on the play "Kanyasulkam". Some have exalted the play while some have bitterly criticised it. There are some, who hail the play as a great drama and there are others who have totally condemned

that it is not a drama at all. So, by and large there is a sizeable material on Gurazada and Kanyasulkam. If one were to compile by placing all these, it may come to a big volume running to thousands of pages. So for the purpose of brevity a few critics have been taken into account, namely, Puranam Suri Sastri, C.R. Reddy, Sripada Kameswara Rao, Somayajula Venkata Ramana Murthy, K.V. Ramana Reddy (K.V.R.), Ketavarapu Ramakoti Sastri, Sardesai Tirumala Rao, Sri Sri (Srirangam Srinivasa Rao), Arudra (Bhagavatula Siva Shankara Sastry), and Viswantha Satyanarayana.

Puranam Suri Sastry:

Puranam Suri Sastry is a very important critic among the critics on Kanyasulkam. His review on the play was published in his book *Natyasokam*⁷³ in the year 1924. He witnessed the drama in Bandar (Masulipatnam, Krishna District) enacted by the drama troupe by name Rama Vilasa Sabha of Tenali. He praised the histrionic talents exhibited by the various actors and also briefly reviewed the play.

The main point in his review is Kanyasulkam is a gem of plays, though it appears like a novel. The real beauty of it can be enjoyed only when it is witnessed on the stage. When you see it from its name the whole story must revolve round Lubdavadhanulu and Agnihotravadhanulu and their bargains. Ramappa Panthulu, Karataka Sastry have a significant role in the play but Girisam has no connection whatsoever with the theme but Gurazada has taken upon himself to portray not only the bride price but also some evils in the society. It is therefore the characters like Girisam and the like have an entry into this play and broadly the exposition of the nature of each character in the

play is vividly exhibited. On the whole the review of Puranam Suri Sastry is the one that is written by reading the heart of Gurazada.

The extremities in the nature of men and women, taking two or three plots and blending them together but however showing them separately exhibiting the real nature of the character and making the play shine with the desired emotion goes to the credit of Gurazada only.

Had it been any other writer he would have ended the play with a touch of devotion, Philosophy and renouncement but the uniqueness of Gurazada lies in ending the play with the Girisam's words as 'DAMN IT, tables have turned'. This is indeed a magnificent ending, says Suri Sastry. His review on Kanyasulkam is the seed for the great tree that brings branches of reviews on the play.

C.R. Reddy:

The great Literary luminaries of Andhra expressed their various opinions about Kanyasulkam. Of them a literary giant C.R. Reddy, former vice Chancellor, Andhra University, has expressed his views as follows: "Gurazada Apparao Pantulu, the author of this voluminous drama, had the advantage of scholarship in Telugu and English and the rare gift of imagination and searching observation would have resulted in life-less details, accurate but mechanical and incapable of emotional impression, and imagination unrelated to reality, would have continued the barren tradition of fanciful descriptions, so real in our literature, which could only impress the childish and stupid".

“The characters of Gurazada are human to the full. They live and stir the life in you, if you have any”⁷⁴. Reddy opines that Gurazada’s art in dramatization is not equal to his imagination and states that he could not shake off Elizabethan technique. In the Elizabethan era Shakesperean dramas are enacted on the itinerary stages and history has it that people enjoyed the lengthy dramas. It is not uncommon even for Andhra audience to sit for a long time and witness the drama with interest unto the last. The living example being “Pandava Udyoga Vijayalu” of Tirupathi Venkata Kavulu, Sampurna Ramayanam, Chitranaaliyam etc, the staging of which lasted for more than five hours. Reddy feels that “the drama is next to impossible to stage” for “the scenes are short and innumerable; no drama company possesses adequate curtains etc, needed to present them or sufficient hands to do it neatly and without intolerable fatigue. The story drags page after page, only the sleepless gods could play it or sit it through or their counter parts and our simple patient village folk. It is a study drama, though the portions taken separately are splendid for acting”⁷⁵. It needs courage to contradict a great person like Reddy but the reality is otherwise which is amply evidenced by the enactment of this drama in toto during the recent centenary celebrations of “Kanyasulkam”. In short, modern people have enjoyed it from the beginning to the end without the least of boredom.⁷⁶ It is a pity that Reddy links Gurazada’s delivery of long speeches in the senate to Kanyasulkam drama. In this connection Narla Venkateswararao’s observations are worth noting. C.R. Reddy was wrong when he said that “it was a pity that there were no kindly friends at his (Gurazada’s) elbows when he was writing the drama Kanyasulkam”⁷⁷. But the truth is otherwise. There was a young friend in Ongole Muni Subrahmanyam at his elbow.⁷⁸

Though C.R. Reddy has pointed out the defects in the drama, he has admitted that "Kanyasulkam remains a masterpiece in the difficult realm of social satire. It is aglow with life and humanity, its men and women move about with all the graces and kindnesses, oddities, cruelties, chiaroscuros, sanctities, and hypocrisies of real life-a-life in which nature and custom, reason and tradition, sentiment and superstition are in miserable conflict. Lastly, and this is the grandest merit of our author, his characters are less types than individuals, and in this he marks along with many of his Andhra contemporaries and distinct improvement over the 'jejune' creatures of the medieval poets and the bloodless categories of the "Alamkara Sastras"⁷⁹.

Sripada Kameswara Rao:

The review on the drama by Sripada Kameswara Rao is exhaustive. This review was published in the Telugu literary journal *Bharathi* in August, September and October, 1933. This is a lengthy essay. It can be divided into 6 parts. The first part relates to the story part of the drama, in which, he has narrated the whole story in a nutshell. The review is based on the issues rather than on the acts. In the second part the reviewer states that the author has established the complexity of the plot and the various events. The persons like Karataka Sastri, Madhuravani and Soujanya Rao are good characters who have shouldered the responsibilities cast on them. The persons like Agnithotravadhanulu, Lubdavadhanulu, Girisam and Ramappa Panthulu are bad characters, that Agnithotravadhanulu is a man hankering after money, that Lubdavadhanulu is a miser craving for a wife and a son, while Girisam and Ramappa Panthulu are persons not only craving for money but also for women,

lust, greed, ego and self conceit. Though these four have seemingly succeeded for sometime, they have ultimately faced defeat. An evil deed can not be nullified by another evil. It is like a root which does not die simply by nipping the sapling. It is to be weeded and the root must be removed. The moral of the play is that the evil persons who take up any work will meet with defeat and repent ultimately for their misdeeds. So the reviewer's deep study is remarkable. The third and fourth parts relate to one issue only. The reviewer has established by showing similarities between this play and the Sanskrit plays and ultimately confirming it a drama and not a farce. Both the plays Sakuntala of Kalidasa and Uttarama charita of Bhavabhuthi are tragic comedies and the reconciliation made by the critic is unique.

The second one relates to the review on western type of drama. It is not fair to equate a modern drama with the ancient drama with its 10 principles (Dasarupakatvam) and so Kameswara Rao states that he is reviewing the drama from the western point of view. Taking the Shakespearean dramatic principles as envisaged by Bradley namely exposition, complication, crisis, resolution and catastrophe pertaining to tragedy, situation, complication or entanglement and denouement relating to comedy and measuring this drama with that yard stick, that this drama is an admixture of both tragedy and comedy and therefore the reviewer says that it is a "tragic-comedy". Viewing it either from western stand point or oriental point of view "Kanyasulkam" is surely a drama says the reviewer. The reviewer has shown the justifiability of the events and points out that in the play, certain events push the drama forward and certain other events push it backward, which give strength to the drama. The authoritative critic Bradley on Shakespearean dramas opines that "such drama which has an internal conflict is great". The reviewer states that

except Madhuravani every other character is subject to such internal conflict and crisis. Lastly, he has reviewed the various characters in the play. The male characters like Girisam, Ramappa Panthulu, Agnithotravadhanulu, Lubdavadhanulu, Karataka Sastry, and Soujanya Rao are main characters and the female characters like Madhuravani, Butchamma are the main characters and other female characters lie in the background says the reviewer. To depict Agnithotravadhanulu and Girisam as tragic heroes is noteworthy says the reviewer. The reviewer has opined that Gurazada has shown both idealism and realism in depicting the character of Madhuravani which is praiseworthy, Madhuravani is a character full of reality and natural human touch and therefore excels Vasantasena of *Mrichukatika*. Thus the reviewer Kameswara Rao has shown the beauties of the drama in all its totality. But he has also reviewed that the drama is not agreeable to some orthodox pedants because of the usage of the spoken language and abduction of Butchamma by Girisam and usage of humour in the play. The first issue is not liked by the Grammarians. The second issue relates to the human values, which is not agreeable to the idealists and the third issue namely the humour is not liked by some who feel that it would dilute the seriousness of the theme. Sripada Kameswara Rao hails the drama as very great and his place among the reviewers on *Kanyasulkam* is noteworthy.⁸⁰

Somayajula Venkataramana Murthy:

Among the notable reviews on the play *Kanyasulkam*, the one written by Somayajula Venkataramana Murthy needs a special mention. This review is indeed one of the very best succeeding the one written by Sripada Kameswara Rao. This review was published in the popular Telugu journal

Bharathi continuously for four months from June to September of 1940. This is a detailed review touching all the aspects of *Kanyasulkam*. The reviewer states "Apparao has written the drama in the most modern lines and in the living spoken dialect, reflecting the then social problems. This is indeed the greatest play that was gifted to the world theatre". "This drama is full of emotion and after examining in detail the good and bad in the play I embark upon writing this critical review". So it is clear that Venkataramana Murthy has acknowledged this play as great and hence this critical review.

Vedula Satyanarayana Sastri, a literary critic in his essay "Humour" states that *Kanyasulkam* can not be considered a drama but it is only a farce. In the plot Satyanarayana Sastri criticises that the drama either in the plot of presentation of the theme or in projecting the humorous situations, and incidents, it does not fit into the definition of a drama. At best it can be called only a farce.

Venkataramana Murthy feels that the criticism of Vedula Satyanarayana Sastri does not hold water and that his review is meant to emphasise that it is but a drama and that his review is purported to justify that *Kanyasulkam* is a drama in the true sense of the word. In support of his argument Venkataramana Murthy has taken into account the following issues. 1. The period that constitutes the various incidents in the play (Duration of the period) 2. The plot 3. The theme. 4. The creation of various characters, the behavioural attitude of each character especially Girisam, Madhuravani, Ramappa Panthulu, Agnihotravadhanulu, Karataka Sastri, Venkamma, Soujanya Rao, Venkatesam, Siddhanthi, Meenakshi, Butchamma and others. 5. The duration of the play, the melodramas, and the movement of the play. 6.

The technique of the play. 7. Heroes. 8. The texture. 9. The style. 10. The evils in the society. 11. The place of Kanyasulkam in the Telugu literary field.

Taking into account the underlying ideas in the drama, the reviewer states "The plot of the play came into being after Crimean war, that the play was written after 1856 and that it was the birth of Butchamma in the Telugu year 'Bhavanama Samvatsaram' as envisaged in the second scene of the 7th Act. This affirmation regarding the writing of the play is thus justifiable and reasonable. Venkataramana Murthy reviewed the play from all angles and emphatically stated that all incidents in the play are of 15 days duration, vividly analysing each Act, and each scene and incidents therein. But Arudra a noted literary critic differs with Venkataramana Murthy stating that the whole play is of 30 days duration "Pramado Dhimatamapi" which means at times the learned also commit mistakes. Much could be said on both sides. However, the argument of Venkataramana Murthy is more apt and reasonable.

Venkataramana Murthy while discussing the plot accounts for two incidents namely elopement of Butchamma with Girisam is the main plot and the marriage of Lubdhavadhanulu with false Subbi is second plot both of which culminate in the case in the Vizagapatam court. Thanks to the intervention of Madhuravani in both plots, the debacle is solved. The denouement has thus been aptly presented in solving the problem by Madhuravani", says Venkataramana Murthy. The reviewer Venkataramana Murthy is critical and apt in the sense that "Gurazada had adopted the foreign technique in the fabrication of his play".

The character of Madhuravani is a unique creation. Venkata Ramana Murthy has critically examined every character in the play and established that each is type by itself and all of them are living characters that we come across in our daily life and so the play is realistic in nature and that the play is not a medley of heterogeneity, but is homogeneous and wholesome, and equipoise of both oriental and occidental dramatic techniques and the play is of high order in the literary world. The review of Ramana Murthy on "Kanyasulkam" can be taken as crown of criticisms on the play. While analysing the characters in the play, the critic states that in the two parallel stories that run simultaneously Girisam is an active hero, while Lubdhavadhanulu is passive. All the critics on "Kanyasulkam" unequivocally agree that Girisam is the hero of the play. Then the question arises as to what is his achievement in the play? Can Madhuravani be called as the heroine? On this point, we can not agree with the critic in regard to his assessment of Girisam as the hero, as he does not possess the qualities required of a hero either on the eastern or western stand point of dramaturgy.

In reviewing the technique of the story, Ramana Murthy dwelt on two strong points on the genius of the writer.

1. Careful study of human mind, its nature and its depiction.
2. Careful attention paid by the writer even on the minute details.

To this end, the critic has vividly analysed the sequences that follow in the play. So far as the style is concerned, it is simple, direct and effective. All the dialogues are spicy, lively and conversational written in an easily understandable spoken dialect. This is the main reason for the popularity of

the play which stands indelible in the minds of the people, opines the critic. About the place of "Kanyasulkam" in the literary world, the critic states that the language is realistic, attractive and adroit, that the texture of the play is thick and that by any standard the play is a novel one that Gurazada is a real artist of high order and that "Kanyasulka" is a splendid creation of a master-mind. The proofs shown by Ramana Murthy cannot be denied.⁸¹

K.V. Ramana Reddy (K.V.R):

The criticism of K.V. Ramana Reddi stands high in the modern Telugu literature. He is recognised as a critic of notable standard by the pen name of K.V.R. K.V.R can be called Boswell if Gurazada could be compared to Johnson. The credit of an impartial assessment of Gurazada's personality, the underlying principle of his writings and their standards goes to K.V.R. only. His memorable book "Mahodayam"⁸² stands as a mirror to Gurazada's life sketch. Mahodayam-Saptaswalu (the dawn of the sun with the chariot of seven horses) is the chapter titled for a review of Gurazada's dramas, in which, the play Kanyasulkam was criticised. In the review K.V.R. has discussed six topics namely 1. The authorship of the play. 2. The difference in the first and second editions of Kanyasulkam. 3. The defects unnoticed by the critics on the play Kanyasulkam. 4. The origin of the Characters of Girisam, Madhuravani and Minakshi. 5. Kanyasulkam-spoken language 6. The Muses of the play (the Rasam of the play is horror clothed in humour) K.V.R. has critically reviewed all these issues in these chapters.

The compilation of various essays was brought out in connection with the celebration of the centenary of Kanyasulkam, titled "hundred years of Kanyasulkam"⁸³. There are eleven essays in this volume. Of these one essay is in English while the other ten are in Telugu. Again of these ten, the essay "Rasageethalu" relates to Gurazada's Mutyalasalaru metre. So only nine are related to Kanyasulkam. Of these nine "Meenakshi Mora" (The cry of Meenakshi) is a reverie in the shape of conversation. It is in fact not an essay. The essay titled "Epic" is the foreword to the thesis submitted by Narala Veeraiah, in which K.V.R. hails "the drama as the one that attained the standards required of an epic". And he further states that "there is no other play in the entire Telugu literature that reflected the evils of forced widowhood obtaining in a particular sect of the community. So Gurazada has taken this particular theme and the cause and effect of the evil that lead to the weals and woes of individuals has been very well projected by Gurazada in this play. He touched all the realities of the society and the human outcome that arose out of such an ugly situation". This is the considered opinion of K.V.R. on the play, the author and the theme. The other essays are built almost on the same foundation. The essay "Kanyasulka Nataka Rachana" is one that is written for Kalavani of Hyderabad (1965) "The ideas of first edition of Kanyasulkam", says K.V.R. "are limited, like the flowers of hybrid plant, while those in the second edition are many like the flowers of a reed". He discussed the underlying idea behind the play Kanyasulkam in this essay. He further states that the drama installs Gurazada as a social reformer and quotes the very words of Gurazada that "Though art is my master, I have a duty to society" and that this the essence of Gurazada's life and mission. He compared Kanyasulkam with the

contemporary dramas and farces and shows the superiority of Kanyasulkam over the other dramas.

“Mahayudham” (The great weapon) is the preface written by K.V.R. for the second edition of Kanyasulkam, published by EMESCO, Masulipatnam. In this essay K.V.R. extols the drama for its content and quality and describes it “as a pearl beyond praise and Gurazada stands as a reformer to the reformists in exposing the dark angles of the stark realities of life”. He further states that the author’s human outlook is the life of this drama, as evidenced from the author’s very statement “do not forget the humanity of nautch girl” and pays glowing tribute to the drama for its “epic values” and confirms the drama as a great social play. Another essay “Gurazada Sthanika, Kalika Visheshalu” is the one that reflects the time, place and issues in the drama Kanyasulkam. The essay relates to the local theme.

Yet another essay relates to “the minor roles in Kanyasulkam”. Here K.V.R. reviews the significance of the minor roles in the play. There is another essay “Kanyasulkam-Panakamlo Pudukalu” (a storm in a tea cup) is the one that exposes the defects in the play. Generally if a critic is a fan of the writer, only the virtues in his writings will be observed by him but in this essay K.V.R. microscopically views the play and exposes impartially the defects in the play. “Girisam-the sun”, “Girisam the poet” and “Girradu” these three essays depict the nature of Girisam. Though Girisam is the central figure, K.V.R. analyses the character from various angles. The essay on Madhuravani is the one that analyses Madhuravani from various aspects. The last essay “Kanyasulkam and its author” K.V.R. appreciates Gurazada in all totality. Though these essays have been written on various occasions it is noteworthy

that the compilation of all these essays and bringing out in the form of a book on the eve of enacting the drama on its centenary celebration is to be classified as the foremost of the publications that have come upon the occasion.

Ketavarapu Ramakoti Sastri:

“Mallee Kanyasulkam Gurinchi”.⁸⁴ This is the compilation of the various essays written by Ketavarapu Ramakoti Sastri on the eve of Kanyasulkam centenary celebrations. There are in all eleven essays in this volume. The essay published in the appendix also relates to Kanyasulkam. This is a creative writing. The author wrote an article while being a student, on Kanyasulkam in the year 1955. The essay is written with the idea that it is important to study and review the play rather than to discuss, whether Gurazada wrote the play or not. So he has not given much importance to the authorship. He prepared the essay dividing the various issues like the theme, the story part, the situation, the characters etc., and the defects therein and bitterly criticised every issue. This essay created much commotion in the literary circles. Even those that questioned Gurazada’s authorship of the play have pounced on Ketavarapu, when he said that Kanyasulkam is not a great play.

But subsequently Ketavarapu changed his views on the drama and studied the play deeply. The first essay of Ketavarapu is no doubt good on its own right and can be classified as one of the good reviews on the drama. Except in the first essay Ketavarapu has perceived the drama deeply. The background behind the drama, the writings of Veeresalingam and their impact

on Gurazada and Kanyasulkam. The prologue on the play, the nautch problem, the characters of Girisam and Madhuravani, the secret behind the play, all these issues were critically examined by Ketavarapu. Though he appreciates Gurazada and his play Kanyasulkam he has not hesitated to expose the deficiencies in the play. It is really to be appreciated that Ketavarapu criticised the drama taking into account the social and material out-look of the play. He also reviewed Kanyasulkam against the background of other social aspects.

Sardesai Thirumala Rao:

Sardesai Thirumala Rao wrote "Kanyasulkam Nataka Kala"⁸⁵ in 1974. It is an encyclopedia on Kanyasulkam. The celebrated author Gurazada did yeoman service to the Telugu muse by portraying on a broad canvas of thematic setting a cross-section of the society contemporaneous to him with a reformist outlook thereby offering a message with humanist touch. The play has already become popular on account of study and presentation and much has been said about it in praise and curiously enough otherwise also, but a regular critique in a book form on the work was very much wanting, until Ramana Reddy's "Mahodayam" appeared on the scene. The present criticism by Tirumala Rao is quite welcome for the simple reason that it is more systematic in its approaches to the core and suffusion of the subject accomplished with better critical care and research acumen.

The critique calls it and proves that it is "Kala Jaya Sthambam". To establish this he referred to several works in Greek, Roman, French, English and Indian languages like Sanskrit, Telugu, Tamil, Kannada. This we can see in the appendix. Rao writes that Gurazada was influenced more not only by Veeresalingam but also by Samineni Muthoo Narasimha Naidu⁸⁶ of Rajamundry, who died in 1856. Contrasting it with a later day effort like *Vara Vikrayam* inspired by it, the writer demonstrates convincingly that it has an abundance of dramatic conflict and dramatic interest. But in the anxiety to establish the superiority of *Kanyasulkam*, Rao raises the issue of the ability of a work of art to initiate social reform; he avers that 'each moment the premium on dowry is multiplying. What then is the result of the social purpose in *Vara Vikrayam*? To expect a work of art to bring about a social action shows a certain critical naivete. Rao himself argues subsequently that 'a great book does not bring about a social transformation on its own'. The social purpose of work of art is really to expose a social evil in all its destructive potential; such an exposure may act as a catalyst in the human heart. A novel like Faulkner's "Intruder in the Dust" has not materially contributed to the alleviation of the miseries of the Negroes. It has an artistic integrity of its own. *Kanyasulkam* cannot be credited with having rooted out the social evil it sought to expose.

In the second chapter, the author examines the claims of various characters to be considered as the chief protagonist (hero/heroine) of the play. The prominent characters considered here are those of Girisam and Madhuravani. He eventually concludes that Subbi, who rarely makes her appearance on the stage, is the real heroine of the play. The dramatic action, he argues, is mainly centered in the problem of saving Subbi from becoming

one more child-widow through her being married to Lubdhavadhanulu for a bride-price. The near non-participation of the heroine in the dramatic action is compared to the role of Godot in Becket's "Waiting for Godot". But at the end of the play there is no assurance what so ever that the central issue is clinched one way or the other. Even though Lubdhavadhanulu chickened out of the contract to marry Subbi, there is really no promise that her father, Agnihotravadhanulu, will not wangle a higher bride-price and turn her into a sacrificial goat. The artistic purpose of the play, it is argued earlier on, is not to prescribe a remedy to the social evil; it is to present the social evil in all its entirety.

The third and fourth chapters are devoted to a close analysis of the two vibrant characters, Girisam and Madhuravani. To say that it is through the character of Girisam that Kanyasulkam entered the popular imagination of the Telugu people is no exaggeration. But the character appears to have claimed disproportionate importance in popular as well as critical consideration. Rao tries to offer a corrective to this imbalance. The detailed and cogent discussion shows that, although the drama commences with Girisam and ends with his departure from the scene totally discomfited, his actions have to be contributed to the realization of the artistic and social purpose of the dramatist. He chooses two devices for saving Subbi; writing a lengthy letter to Lubdhavadhanulu to create suspicion about the alliance and deciding to elope with Butchamma so that, after losing one daughter through the evil practice, the father would realize his foolhardiness and refrain from repeating it in the case of Subbi. But neither of these devices has really clicked.

The writer also compares Girisam to Jingle in the "Pickwick Papers" in their attempts to elope with girls from respectable families. But Girisam's is a more complex and full blooded creation than the cardboard character of Jingle. The fool in "king Lear" is really no fool, but Girisam is really a "rascal", observes Rao. The vehemence of the author towards Girisam appears to be an extreme reaction to the earlier attitude of treating him as the hero of the play. Girisam is to be considered an anti hero and he fits in that role very well. Also the dramatist exhibits negative capability in creating at once a witty, scheming and always self-centered character. He is to be considered not as a villain of the open society as the author does, but rather as the representative of the age, brazenly devoted to self-interest. The author relents towards Girisam at the end of the discussion and agree with the charitable statement of Madhuravani 'Poor fellow, let him live'.

Madhuravani is a fascinating courtesan who lives long in the minds of readers. She seems a little over-characterised, but as the author suggests, after comparing her to such characters in world literature as Nana, Miggles (of Bret Harte), Nancy (of Dickens in "Oliver Twist"), she seems to grow out of the limits of the drama into the expose of life itself.

Kanyasulkam is essentially a drama with a social purpose. But it is doubtful if the social purpose is finally served in the play, in case by purpose is meant the dynamics of action. At the end of the play, the intended marriage of Subbi to an aging, rickety person does not come off, but in neither Lubdhavadhanulu nor Agnihotravadhanulu is there the slightest trace of realization of the evil in bride-price. They may continue to play the heartless

game with different pawns and varying bride-prices. One other social purpose seems to be to campaign against the oldest profession; the campaign is supposedly headed by Soujanya Rao, whose contribution is merely peripheral. The play does not succeed in presenting the misery of 'free women' to create a sort of 'pity and terror' in the spectators. A refined, almost noble, lady like Madhuravani evokes not pity but admiration. Kuprin's *Yama the pit* and even Zola's *Nana* succeed in presenting the plight of the women. Throughout the play, Rao knows, the social reformer and the artist in Gurazada appear to be in conflict and, happily, the artist triumphs and the play survives through its artistic assets and intrinsic dramatic strength. In the fifth chapter, the spontaneity of humour stands out memorably. Humour is not easy to define. The author attempts a comprehensive survey of the views of scholars, of the East and of West, on humour. He discusses Bharata, Dananjaya and quotes extensively from Aristotle, Kant and proceeds to examine humour in situations and dialogues in the play is so over whelming that it is strange that he should conclude that the 'main purpose of humours only to expose the festering sores in the human society and to make people laugh at them'. But the purpose of humour is humour itself. It is a strange logic to argue that the occasional ribaldry in the dialogue of Girisam evokes not laughter but anger.

The pervading motive in the play is the dramatist's humanist approach to the problem of a young widow with frustrated youthful aspirations, directly resulting from the practice of Bride-price. The same problem is poetically evoked in his narrative, *Puthadi Bomma Poornamma*. But the subtlety in the presentation of human character is an enduring feature of Gurazada's art. Sir C.R. Reddy a former Vice-Chancellor of Andhra University and distinguished

literary critic, made particular mention of the soundness of the characters of Gurazada, when he said 'the grandest merit of our author (is) that his characters are less types than individuals'. Rao explores the subtlety of such characterisation and the presence in each individual of Dr. Jekyll and Hyde. The dramatist unfolds the total personality of the characters the virtuous side of the courtesan, the human side of the mercenary brahman, the calculating side of the innocent widow, the multi-dimensional personality of crafty Girisam.

A certain ambivalence in Gurazada's attitude has been noted by the author. The dramatist, a self-proclaimed devotee of Western education, shows in this play a western-educated Girisam as a sort of imperfect villain, while the traditional Karataka Sastry is presented as 'a saved' character, trying to save unfortunate young girls as well. But perhaps the preference is not for the traditional; the satire is directed against the aberrations of ill-digested western education.

The study is a valuable and penetrating study of the various aspect of Kanyasulkam; his study offers a corrective to some of the earlier hypotheses and sets the dramatic assets of the play in proper focus. The incisive analyses of the dramatic purpose, complex characterisation and the social purpose are rare critical phenomena in Telugu literary criticism. However, it must be mentioned that the study loses its intensity through a tendency towards prolixity and even discursiveness. Each chapter begins with a rather lengthy theoretical discussion of literary and non-literary issues like dramatic technique, social reform and humour. While these sections are packed with information, they do get out of hand occasionally and grow individual theses,

and turn out to be obstreperous to the natural development of the argument of the study. The digression, for instance, on the history of the oldest profession makes the study more a social document than literary criticism. The study makes no reference to Gurazada's bold attempt to use the spoken dialect for Telugu which ensures for the play better intelligibility and closer rapport with the spectators.⁸⁷

Sri Sri (Srirangam Srinivasa Rao):

Sri Sri, who dominated the Telugu literature in an extraordinary way, adores *Kanyasulkam* and its author in high esteem. He abhors those that try to pickup pit-falls in the poetry and the traditions of Gurazada. While doing so, he has discussed about certain defects in the play. Considering the place, Sri Sri has given to Gurazada, the defects need not be taken note of, but since Gurazada has tied it with the theme, this needs mention. "There is no drama equal to *Kanyasulkam* in our country which has so exhaustively reflected the realities of life in literature. But such plays are very rare in other countries also,"⁸⁸ says Sri Sri. He equates *Kanyasulkam* with *Mritchakatika* of Sudraka. He says, that the play is a revelation of the human nature. The language used in this drama is a living language that is spoken in the society. Now or at any time the issues relating to the life will be found in the dialogues of the play. He places before us the reasons that relate to Gurazada's greatness. Gurazada has a far far foresight, Sri Sri assesses that for the social evolution the required revolutionary ways introduced by Gurazada have accelerated its movement. He says that, he will adore Gurazada as a pioneer of the modern era. The Universalism in the Gurazada's literature has taken him beyond the boundaries of the Telugu land and made him evergreen. On the defects in *Kanyasulkam*,

Sri Sri points out that *Kanyasulkam* is a realistic writing. So faith should be the basis. If any doubt arises regarding the reality of the play then the theme receives a set back. This is the strong opinion of Sri Sri. The nomenclature used for the characters in the play is the deficiency in play. He avers that the usage of such names is against reality. He argues that such names may not be suitable to the nature of the individual which can not be decided at the time of naming him while he is a babe in arms. But unfortunately Gurazada adopted such names according to the nature of the character.

The female make-up- to Karataka Sastry's desciple (who is a male) and a lady giving him a ceremonial bath before the marriage is objectionable to Sri Sri. On a careful analysis of the situation and circumstances, it appears that Gurazada has not faltered in view of the fact that the disguise of the male is a plot and is known to one and all except Lubdavadhanulu. Generally ceremonial bath to a bride is attended to by ladies. If Madhuravani or some lady does not attend on this, Lubdavadhanulu may come to know of the plot. Hence she must have pretended as having given a ceremonial bath. Even otherwise it can be expected that the disguised female disciple might have covered his genital organ while Madhuravani was giving him a ceremonial bath. This can be also be justified by another fact that Mdthuravani must not have minded it as she was a professional prostitute. With this background it can be safely concluded that Gurazada has done it well. It is the suppression of fact. This relates to the theme. The names given to the various characters are unrealistic. The soliloquies of the characters are unreal but even then Gurazada has successfully used them to suit the situations, agrees Sri Sri. However Sri Sri's considered opinion is that, Gurazada could awaken the human set up from the deep slumber in which it is groping.⁸⁹

Arudra (Bhagavatula Siva Sankara Sastry):

Arudra is one of the greatest critics of Telugu literature. He makes an in depth study on any subject. In 1985 he compiled his own essays written on various occasions on Gurazada and his Kanyasulkam titled "Gurazda Gurupeetham."⁹⁰ In all, there are 20 essays in the book, of which nine essays relate to Kanyasulkam only. Gurazada wrote Kanyasulkam twice. There is a marked difference between the first and the second editions. In the same way Arudra wrote separate essays on the role of the evolution on the character Madhuravani.

The essays are:

1. "Madhuravani Patra Oka Pariseelana-Oka Parisodhana"
(The Role of Mdhuravani-a critical study).
2. "Punah Pariselana Punah Parisodhana".
(Re-study and re-review on Madhuravani).
3. Abhigharamu (A drop of Ghee over the food material or the materials offered in the sacrificial fire).
4. "Girisam-Attu Puttu Anuvallu"
(Girisam-Origin, birth and identity).
5. "Kanyasulkam Oka Taragani Gani".
(Kanyasulkam-an inexhaustable mine).
6. "Evaru Ee Gomatam Srinivasacharyulu".
(Who is this Gomatam Srinivasacharyulu?)

7. “Kanyasulka Rachanalo Sahayakudunnadaa”?
(Is there any helper behind “Kanyasulkam”?)
8. Kanyasulkam Nandi-Prastavana (prologue).
9. “Apparao Gari Panchadara Matralu”.
(Apparao’s Sugar Pills).

In the first essay the essayist (Arudra) has drawn the distinction between the first Kanyasulkam and the second Kanyasulkam so far as it relates to the character of Madhuravani. Arudra states that the first was written in nineteenth century while the second in twentieth century. The writer Gurazada himself has admitted that the second Kanyasulkam is exhaustive and complete in its nature. This could be seen from the letter written by Gurazada to his friend Muni Subrahmanyam⁹¹ that his outlook on Madhuravani began changing gradually.

In the second essay Arudra affirms that in the second edition of Kanyasulkam, Gurazda has depicted Madhuravani in all fullness bringing out her character as an ideal woman. The play-wright wants to emphasise that it is not the birth of an individual that counts but the human values that matters. This fact is brought out in his letter to Subrahmanyam.⁹²

In the first edition of Kanyasulkam the character of Madhuravani was Manjuvani which is personal but in the second edition Madhuravani is developed by the author as a woman possessed of human values and of strong convictions. She is a living force in the play opines Arudra. Thus, the character is wholesome in all respects.

Initially, Gurazada had absolutely no notions or ideas about prostitutes. But gradually he gained knowledge about prostitution, as Maharaja Ananda Gajapati permitted him to go into the palace any time without restriction, and thereby he had an opportunity to know about "Rama Swamy"⁹³ who was a concubine of Maharaja Ananda Gajapati. He wanted to marry her as Bhogapatni. But this led to some sensation among his patrons. But Maharaja cared little for this gossip. This has spread like a scandal. This has stung Gurazada's quick and his reverence on Maharaja has vanished. Gurazada felt very much that a great person like Ananda Gajapatia man of admirable virtues, should stoop down to the level of marrying a prostitute. He reduced his visits to the palace. There is yet another reason why he has not chosen to see the Maharaja. The reason is his failure in the B.A. degree examination. He considered it as a fall. Hence his inability to see the Maharaja. He resolved not to see the Maharaja until he passed the examination. He, however, passed his B.A. degree examination in his 24th year and renewed his visits to the palace. He was also married by then. Maharaja asked Gurazada to read out the newspapers to him daily. Thus Gurazada had an opportunity to meet the Maharaja every day. On account of his closeness to the Maharaja, Gurazada has come to know about the royal customs and manners obtaining in the Samasthanam. The bitter truths attached to the royalty have been understood by him. Many prostitutes used to carry on their lives depending on the Raja and their Kinsmen. Many of them were in the service of the Samasthanam. On account of their regular visits to the palace Gurazada had some intimacy with the courtesans. He witnessed the nautch parties engaged on the festive occasions. He has also witnessed the courtesans engaged for serving the royal guests. Gurazada used to critically view every courtesan engaged in the

personal service of Maharaja and tried to read them, their behaviour from their looks.⁹⁴ Against this back ground as also his personal experience by his visits to the houses of prostitutes (not with a sexy mood but with a view to correcting his Kinsmen who became slaves to the prostitutes). He had an opportunity of seeing even their private bed rooms and their decorations and make-ups and all other attractive things in the houses of prostitutes. This fact was revealed to Gidugu Rama Murthy Pantulu who asked Gurazada how he could depict so deeply the character of Madhuravani.⁹⁵ In the same manner he has taken all the other characters from the living society.

In the third essay Arudra enunciates not only about the writing of *Kanyasulkam* but also on the reasons that prompted Gurazada to write the play. In support of his argument Arudra has vividly quoted from the dairies and experiences in the life of Gurazada. Arudra strongly believes that there is mutual influence on Gurazada and Veeresalingam since both of them are reformists. In support of his argument Arudra feels that Veeresalingam must have studied the preface of the first edition of *Kanyasulkam* which must have greatly influenced him and wrote *Kanyasulka Prahasana* in 1897. Similarly, Gurazada must have read Veeresalingam's *Brahmavivaham* prior to the writing of the first edition of *Kanyasulkam*.

The fourth essay reflects on the origin, birth and identity of Girisam. In this essay Arudra explains the role of Girisam in the play. In this essay Arudra vividly discussed about every detail of Girisam-regarding his education, his social contacts, his way of life, his dress, physique, physiognomy, his complexion, manners and mannerisms and ultimately the shallowness of his character and the lesson that he learns from Soujanya Rao Pantulu. While

depicting Girisam in all angles, Arudra wonders why Gurazada has not indicated his surname. Girisam, by and large is a cheat. Generally such persons do not disclose their identity and move about in the society on some false name or other. Perhaps to drive home this fact, Gurazada has concealed the surname. This suspense in the play itself is noteworthy.

Ultimately, the underlying idea of Gurazada in portraying the character of Girisam is to show to the world that one can deceive some for sometime, all for sometime but not all for all the time. The shallowness of his character is fully exposed by Soujanya Rao. Girisam does not seem to have repented for his misdeeds. He was virtually at bay and utters "Damn it the tables have turned" Gurazada leaves the catastrophe to the imagination of the society at large.

The fifth essay is titled 'Kanyasulkam an inexhaustible mine'. Arudra states "the play is a 'Pandora box'. However much, one writes or discusses yet there is something to be written about the play. Which forms the essential quality of a classic and in that sense 'Kanyasulkam' is a classic. The essence of this essay is that the drama while you go on analysing takes you to new horizons, that the duration of the incidents narrated in the drama extends for a period of thirty days" thus contradicting the statement of Somayajula Venkataramana Murthy, another critic of the drama, according to whom the duration is 15 days. Arudra further states "Gurazada has not much belief on the philosophy of Theosophical Movement". According to him, Gurazada is a believer of Karma theory and *Bhagvadgeetha*. Thus, Arudra drives home the fact that Gurazada is an iconoclast.

The other essay is (Panchadara Matralu) Gurazada on one occasion in his essay writes "there is no man without nicety"⁹⁶. Taking the very statement of the author into account Arudra says that no character in the play is without nicety. In all, there are 38 characters (big and small put together) in the play. Besides, there are other characters also behind the screen. Every character in the creation of Gurazada is one with living flesh and flowing blood. In such depiction no character is ignored but each stands solidly in his own-right that enhances the entire drama. Arudra feels that when you see Kanyasulkam in one angle, it appears as a 'Psychiatrist Sofa' on which each character rests leisurely and give vent to his feelings vividly and clearly the secrets behind the character most unwittingly.

Viswanatha Satyanarayana:

Viswanatha Satyanarayana, a poet of esteem, who is hailed as Kavisamrat (Emperor of poets), vehemently criticises Kanyasulkam as well as Gurazada's poetry. He totally condemns Kanyasulkam and asserts that it is not a drama that befits the definition of a drama and vouchsafes the dramatic principles. He further says that Gurazada is not a poet since he has not written any poems adhering to the rigid principles of Telugu prosody.⁹⁷

Viswanatha feels that the evil of child marriage, which is focussed in Kanyasulkam, related to a particular community, namely Brahmins, which resorted to child marriage and that this problem is not acute in any other

community of the society. He avers that child marriage is something that relates to the religious rite and that these people (he means Gurazada and others) are not aware of it. This opinion of Viswanatha does not stand to the test of reason. His view that the evil practice is limited to one community cannot be justified as Brahmins also constitute a section of the society and child marriages are also in vogue in other communities too. Further Viswanatha, no doubt a very great man could not appreciate the liberal reforms of Gurazada as he happened to be a devout and staunch conservative. He tried to view liberalism from a conservative frame and hence his criticism of Gurazada is not justifiable.

Viswanatha is a pedant and a poet of the orthodox order. He is also a pandit. These stiff and unbending orthodox poets, unfortunately do not go beyond their horizon of vision. They have uncompromising set of rigid notions. To such people Gurazada himself gives a befitting reply.

“Perhaps you will look on my verse with disdain,
But little care I for your lack of praise,
Eyes that worship wooden images
Scarce can perceive the beauty of living damsels”⁹⁸.

“The play *Kanyasulkam* is written in a popular dialect wherein unhealthy social practices are mercilessly exposed and now the play has attained the status of a classic”.

Viswanatha seems to have jumped at prejudicial hasty conclusion in alleging that Gurazada does not know the Telugu prosody:

In fact Gurazada, an iconoclast in many ways, was intensely fond of the classics. He made an assiduous study of Sanskrit works as well as Telugu Prabhandas. But while not a single matter of poetic import escaped his roving eyes the many absurdities in the Prabhandas did not fail to evoke his unfavourable comments. He was meticulous about the proper use of words. He could not tolerate the sacrifice of sense for the sake of sound - as not uncommon defect in the classical verse. He also wrote traditional poetry following the principles of Telugu prosody "Satyavathi Satakam"⁹⁹, which establishes his knowledge of Telugu prosody, beyond all reasonable doubt. Gurazada was a born poet. His attitude to life was essentially poetic. He was a man of action. He used his poetic talent for a purpose and achieved in a few lines of elegant verse what several pages of eloquent prose by others may not have achieved. Lines like, "The country is not a mere earth; the country is the people" have inspired and are inspiring the classes as well as the masses in Andhra to a wider sense of patriotism than mere idealistic worship of the land of one's birth.

From Ongole Muni Subrahmanyam to Viswanatha Satyanarayana i.e., right from 1909 to-date critical reviews of topical interest have been rolling on Kanyasulkam. Except Viswanatha Satyanarayana, there is unanimity among all the critics about the greatness of the play. Over hundred years the play is staged and received by the spectators with avid interest from beginning to the end without any feeling of boredom at any stage. People continue to accept and appreciate the play whenever it is put on boards.

Problem oriented plays come into being, to solve the felt needs of the people and when the purpose is served they get into oblivion. In the same manner Kanyasulkam is also written with some purpose. At this distance of time, the problem projected in the play is not there in the society but still people continue to witness the play whenever it is enacted.

For example, there is Veeresalingam's drama Brahma Vivaham written on the same problem, but the play has not gained such popularity as Kanyasulkam does. So also the plays Varavikrayam and Chintamani of Kallakuri Narayana Rao reflect dowry system and the problem of prostitution respectively. The evils of dowry and dowry deaths have become common in our present day society. The problem has assumed dangerous dimensions, yet the play Varavikrayam could not bring any tangible impact on the people. Mostly the present generation is not even aware of its existence. Panuganti Laxminarasimham wrote the drama "Kantabharanam" with the same theme on the evils of prostitution but the drama has not received that popularity as Kanyasulkam. Like wise the drama "Prataparudreeyam" was written by Vedam Venkataraya Sastry. Both have been written in Grandhika Bhasha and somehow they could not gain ground among the people. But Gurazada used spoken dialect and made dialogues lively. When we witness the drama Kanyasulkam we feel as if, we are having a dialogue directly with the characters on the stage. Hence, the success of the play even today.

Change is the nature of human life, and man is crazy about something new, Kanyasulkam was written a century ago. We can stamp it as an old book if time alone is the criteria. But in reality it is not to be. As many times as we read or witness the play it unfolds something new and novel at every time. Thus it is an evergreen tree or a lotus that has just blossomed. The beauty of the lotus withers by the evening but the beauty of Kanyasulkam is that it is a lotus in the day time and water Lilly in the night.

The modern dramatic technique has increased in leaps and bounds. Yet the presentation of Kanyasulkam in the Hastabal Hall of Vizianagaram city to commemorate the centenary of the play in 1992 November 30th, attracted as many an audience as ever. To celebrate a centenary to a play is really praise worthy. As opined by Sri Sri, "there is nothing that is not there in Kanyasulkam".

Gurazada never wished to be a Telugu poet but the great Kondubhottiyam and Bilhaniyam, unfortunately, are incomplete, for the reasons beyond his control. Had these dramas been completed they would have also carved a niche for themselves in the dramatic literature. This is only to drive home the fact that greatness is not thrust on Gurazada. He was born great. By any standard he is a renaissance poet. As long as the society lives the drama and its author live with pristine purity. The magnificent ending of the drama with Girisam's words "Damnit the tables have turned" is exemplary and unparalleled. The plight and future of Girisam and Butchamma are left to the imagination of the reader or audience as the case may be.

REFERENCES

1. V.R. Narla, *Gurazada*, Sahitya Akademi, (New Delhi), 1975, p. 53.
2. Arudra's *Gurajada Gurupitam*, (Telugu) Navodaya, Vijayawada, 1985, p. 34.
3. It was probable that the name of the dramatic company, Jagannatha Vilasini was in honour of Penumatsa Jagannath Raju the then Diwan of Vizianagaram.
4. Interview with "Sasyasri" Cheepuripalli of Vizianagaram District on 19-9-1996.
5. Kanyasulkam Satajayanthi Utsavam special issue, 1892-1992. Vizianagaram. Vipla Computer Services, Hyderabad 30th November, 1992. p. 159.
6. K.Venkataramayya's article "Viswanatakarangamu-Gurajada" in *Prajasahiti*, September 1993, p. 9.
7. K.V. Ramana Reddy's article "Kanyasulka Natakam loo Kaalika Sthanika Visheshalu" *Bharathi*, January, 1969. K.V. Ramana Reddy is of opinion that the play Kanyasulkam was written around 1885-1887. But it does not seem to be appropriate for the following reason: Ananda Gajapati, The Maharaja of Vizianagaram and Member of Madras Legislative Council tabled a bill to prohibit child marriage and Bride price on 1st February, 1888. But the bill was rejected. Maharaja then encouraged Gurazada Apparao to take this evils as the central idea and write a social drama on the problem. So the drama must have been written, viewing it from the regions of reasonable commonsense, some time after the rejection of the bill.
8. Gurazada's dedication letter of Kanyasulkam to Maharaja Ananda Gajapathi. *Gurajada Rachanulu Kanyasulkam*, (Telugu) 1909 Edition, C. Eswara Rao, Visalandhra, Hyderabad, 1986, p. IX.

9. Gurazada's Preface to the first edition of *Kanyasulkam*. Editor C. Eswara Rao, *Gurajada Rachanalu-Kanyasulkam*, 1909 edition (Madras, 1986), Visalandhra, pp. XX.
10. G.O.Ms.No. 13, dated 1-2-1888. "A bill to discontinue the sordid practice of selling girls in Marriages among Brahmins under the guise of religion". This is discussed in the next chapter in detail.
11. Personal Interview with Gurazada Apparao, the grandson of Gurazada dated 24-11-1994, Vizianagaram.
12. Gurazada's Preface to the second edition of *Kanyasulkam*, *Gurajada Rachanalu Kanyasulkam*. 1909, Edition, *op.cit.*, p. XII.
13. Veeresalingam Rachanalu, Nalgova Samputam *Prahasanamulu*, (Telugu) Visalandhra, Hyderabad, Editor, Akkiraju Ramakanta Rao, 1986, pp. 258-263.
14. *Ibid.*, pp. 4-50.
15. *Ibid.*, pp. 51-105.
16. Vedam Venkataraya Sastry's *Sangraha prataparudriya Natakamu* (Telugu) Published by Vedam Venkataraya Sastry & Brothers, Madras, 1973. In this play Perayya, Vallikhan and Khusru Khan and other characters used the spoken language.
17. The Pouranika plays depicting Gods and Goddesses, dieties, devils ghosts etc., and super human characters.
18. Gurazada's Diary entry dated 31st December, 1897, he states "His Highness, the Maharaja of Vizianagaram (Ananda Gajapati), whom I had loved dearly-dearer than father, mother, wife or child".
19. K.V. Gopalaswamy's article "The Telugu Drama" published in the *Indian Drama*; Publications Division, November 1956, New Delhi, pp. 114-115.
20. G.V. Apparao's Prface to the second edition of *Kanyasulkam* dated 1st May, 1909, *Gurazada Rachanalu. Kanyasulkam* , 1909, p. XII.

21. The popular Telugu play by name *Chitranaleeyam* (Telugu, 1895) by Dharmavaram Ramakrishnamacharyulu is the first known Telugu play. But some are of the opinion that *Nalanarakamu* (Telugu, 1894) by Mantripragada Bhujanga Rao is the first play in Telugu. According to Angara Suryarao *Manjari Madhukariyam* (Telugu, 1860) was the first play in Telugu. It was published in his article "Noorella Nataka Charitra Lo Kanyasulkam" in the Commemoration Volume of the Silver Jubilee year of Kanyasulkam performance, Editor M. Nagabhushana Sarma, Hyderabad, 1980.
22. Gurazada's Diary entry dated 13th January, 1895.
23. *Ibid.*, dated 3rd July, 1895.
24. Gurazada's Diary entry dated 29th April, 1895 stated as follows: 1) Stage adaptations of Shakespeare. 2) Foreign actors and the English Drama. 3) The miseries of a dramatic author. 4) The Theatre in China. 5) The English drama Elizabeth and James. 6) Shakespeare in France. 7) Costume and Character. 8) A persian passion play. 9) Dramatic situation and Dramatic Character. 10) The Paris theatre before Moliere. 11) Supernatural in art. 12) Why did Shakespeare write tragedies? 13) The Comedy of France. 14) A study in fool literature. 15) Humour. 16) American Humour. 17) Criticism on Wordsworth. 18) George Elliot. 19) Novel element in literature. 20) Social life in art. 21) Art and Morality. 22) English Rural Poetry. 23) Pessimism and Poetry. 24) Ethics and Aesthetics of Modern Poetry. 25) Dravidian Folk Songs. 26) The study of Keltic poetry. 27) English Lyrical poetry. 28) Poetic image and primitive conception. 29) Poetry of Italian dialects. 30) Ballad. 31) Chaucer. 32) Early years of Shelly. 33) A plea for Erotic forms of verse. 34) The modern Culture. 35) Bohiminions and Bohminism. 36) My Countrymen. 37) Anarchy and authority. 38) National Character. 39) The social life among Greeks. 40) The Burmese heroins. 41) Self esteem and self estimation. 42) Thieves and Thieving. 43) The giant planet. 44) The Jupiter. 45) Ethics of Friendship. 46) The Modern idea of Culture. 47) French press. 48) The Journalism. 49) Early newspapers. 50) Newspaper interest in Germany. Above articles are published in the *Cornhill Magazine*.

25. John Gay's *Beggars Opera* (1688-1732). it was enacted in London on 29th January 1728. It was continuously enacted 63 nights in London alone. It was a satire on the British political system. The character of Lockit was resembling Robet Wall Pole and Peachum, the other character was Lord Townshend.
26. Gurazada's Diary dated 2-1-1897, mentions that "The play was *Caste*. The acting was good". We can presume that Gurazada is very much influenced among modern playwrights by Thomas William Robertson (1829- 1871). Two of Robertson's major innovations are to make his spectators take their fire side concerns of the theatre. His first big success was 'Society' (1865), and his best comedy is 'Caste' (1867). According to some Robertson is a forerunner of English modern drama.
27. V.R. Narla, *Gurazada*, Sahitya Akademi, p. 38.
28. Gurazada's Diary entry dated 23rd March, 1895 Saturday. It was as follows: "We went to Balamani's performance at the Khan Gardens (sic) Mans Khan. The play there was, *Sakuntala*". See, also 16th April, 1895. (Began, *Sakuntala*, with Srinivasachariar).
29. Gurazada Rachanalu *Bilhaniyam-Kondubhattiyam*. Editor, C. Eswara Rao, Visalandhra Publishing House, Hyderabad, 1988, p. 48.
30. *Mritchkatika*, one of the greatest Sanskrit plays, written by Sudraka (1st Century A.D.). First English Translation by H.H. Wilson and later by Arthur Ryder, French, German, Russian, Dutch, Sweedish, Italian and Danish translations also appeared. Among all the translations, the one by Tirupathi Venkata Kavulu became popular.
31. Gurazada's Diary entry dated 29th April, 1895. "The paucity of Heroines. Vasantasena, a dancing girl. Character attractive (Kalidasa's heroines are loved simply for their beauty in the dramas).
32. Soujanyaarao Pantulu, is a noble character in the play "*Kanyasulkam*". says Arudra.
33. Madhuravani is a living force in the play "*Kanyasulkam*" according to Arudra.

34. Gurazada's *Kanyasulkam*, Editor C. Eswara Rao, Visalandhra Publishing House (Madras), 1986, pp. 216-219.
35. Sri Sri (Srirangam Srinivasa Rao), the greatest revolutionary poet of the 20th century in Telugu, published an article on "Kanyasulkam" in *Ananda Vani Weekly* dated 29-7-1945.
36. Subbi is the "main" role in the play "Kanyasulkam" but it was not come to the stage.
37. Venkataramayya's article "Viswanatakarangam-Gurazada" in *Prajasahithi*, September 1993, p. 18.
38. Umesh Chandra Mitra was a writer in Bengali.
39. *Nildarapan* a Bengali play by Dinabandhu Mitra (1830-1873) appeared in 1860. It was his first play, and also, probably the first important social play, in the modern sense, that appeared in India - In this play a tragedy, Dinabandhu Mitra depicted in the most powerful manner the inhuman oppression of Indian peasants by European Indigo planters. The sensation it had created was an event of national importance.

It was translated into English by Madhusudan Dutt, which caught the imagination of the several European dramatists. The publisher of the play (English translation Rev. John Long) was sentenced to serve imprisonment.
40. Upendranath Das inspired the Bengali stage to a great extent. He wrote patriotic plays *Sarat Sarojini* (1874) and *Surendra Vinodhini* (1875).
41. Girish Chandra Ghosh, an actor-playwright in Bengali has written nearly 80 plays of various types. He was almost the leader of 'Great National Theatre' of 1870s in Calcutta. *Bilvamangala*, *Pandava Gouravam*, *Jana*, *Prafulla*, *Budhadeva Charitham*, *Chaitanyaleela*, translation of Shakespeare's *Macbeth* and various other social plays were to his credit. Gurazada attended "The National Theatre in Calcutta". His dairy entry dated 3-12-1900.

42. Amritlal Basu (1853-1929), an actor-playwright was particularly known for his *Vivaha-Vibrat* (1884) and other highly enjoyable satirical plays.
43. The plays of Ravendranath Tagore (1861-1941), Nobel-prize winner (1913), are a class by themselves with distinct phases of development which require a separate treatment. *Valmiki Pratibha*, *Visarjan*, *Raja Rani*, *Saraduschava*, *Praayaschitta*, *Post-office*, *Muktadhara*, *Natirpuja* were his famous writings.
44. In the 18th century Kasi Viswanatha Modaliar of Tamilnad, wrote some dramas like *Dambhachari Vilasamu*, *Tahsildar Natakamu* and *Brahma Samaj Natkamu* etc., focussing the social problems.
45. Gurazada's Diary entry dated 23rd March 1895.
46. *Kannada Sahitya Charitra* (Telugu translation) by M.S. Mahanthayya of R.S. Mugali's *Kannada Sahitya Itihasa*, Sahitya Akademi, (New Delhi), 1978, p. 211.
47. Bonkula Dibba means 'A mound of lies'. It is in front of the Vizianagaram fort. This is an open space; it is called Bonkula Dibba. There are some interesting stories about this open space. It seems one French engineer challenged that he would tap underground water of the nether world and he failed in his attempt and hence the name Bonkulu meaning "lies" came into use. The second is, there might have been some bunk in the bygone days and the word Bunk has as the days passed on changed into 'Bonku' but the fact remains Gurazada used to spend some time in the company of his colleagues and friends for an evening chat in that open space. All the places and events referred to in the play are local or of surrounding villages or of the villages in the territory of the samasthanam.
48. Gurazada Rachanulu Kanyasulkam, 1909 Edition, p. 180.
49. *Ibid.*, p. 224.
50. *Ibid.*, p. 87.
51. K.V.R.Narasimham, "The most outstanding Dramatist in Modern Telugu Literature", *Gurazada Commemorative Volume*, Delhi, pp.59-61.

52. *The Telugu Harp* dated 26th August, 1892, Editor Gundukurthi Venkataramanayya of Vizianagaram.
53. G.V. apparao, *Modati Kanyasulkam*, Editor: Bangorey, Nellore, 1969, p. 20.
54. *The People's Friend* dated January 24, 1897, Editor D. Narasaiah (Nellore).
55. *The Weekly Review* (Madras) dated March 27, 1897. See also Gurazada's Diary entry dated 30th January, 1897. It mentions "sending the copy of Kanyasulkam to the Review Weekly of Madras".
56. *Dhinamani* the date is not traced.
57. *Chintamani* dated July 1897. Editor Vavilala Vasudeva Sastri, Rajahmundry (available in Gautami Library, Rajahmundry).
58. *Balika* Editor Sangitapu Bapiraju of Srikakulam, (date not traced).
59. *The East Coast News* (the date and place of publication not traced).
60. *The Indian Social Reformer* (date not traced).
61. *Amudritha Grandha Chintamani* a literary magazine (monthly), Editor Pundla Ramakrishnayya, Nellore. Dated March, 1897. The reviews on Kanyasulkam were also published in *Saraswathi*, *Ravi*, *Aryamatabodhini*, *Sasirekha* and *Andhra Bodhini*. It is referred in Gurazada's letters dated 31st July, 1909, 14th December, 1910, and 11th August, 1909.
62. Ongole Muni Subrahmanyam's article in *The Hindu* dated, 27th February, 1939, mentioned as follows: "I came into contact with him (Gurazada) in the year 1905, just by accident. I was then a poor student of the Maharaja's College at Vizianagaram seeking his help to carry on my studies. Slowly, I found myself, quite unconsciously, both morning and evening, at his library, dabbling in all kinds of literary work that he was doing. When, in 1909 I graduated from that college and left Vizianagaram, and settled down as a teacher in my native district of Nellore and afterwards at Cocanada.

63. Gurazada's letter to Muni Subrahmanyam dated 7th May, 1909 from Elk Hill House Ootacamud as follows: "I asked my printers to send you (Kanyasulkam) the forms already printed. Please read, read it carefully and send any inconsistencies and absurdities you may notice at once. Also please underline all the words which people in Nellore District do not understand. I shall (sic) give them in glossary". Also see Gurazada's letter to Muni subrahmanyam dated 7-7-1909.
64. Muni Subrahmanyam's letter to Gurazada dated 10th May 1909, Stone House Petta, Nellore.
65. Gurazada's letter to Muni subrahmanyam letter dated 7th May, 1909, from Elk Hill House, Ootacamund.
66. Geisha: also called geigi. Women entertainers of a traditional type who provide singing, dancing conversation, games and companionship to customers in certain restaurants in Japan. Occasionally they become mistresses or even wives of their customers. In one possible pattern, a geisha who has been a man's mistress may marry him, if his first wife dies: thus exgeishas have sometimes become the second wives of wealthy and powerful men.

The above information is taken from the Ph.D. dissertation, "The Institution of the Geisha in Modern Japanese Society" Stanford University, 1977.

67. Aspasia (5th C.B.C.) mistress of the Athenian statesman Pericles and a vivid figure in Athenian society. Although Aspasia came from the Greek Anatolia city of Miletus and was not a citizen of Athens, she lived with Pericles from about 445 B.C. until his death in 429 B.C.

Greek Hetaira (Female companion), one of a class of professional independent courtesans of ancient Greece who, besides developing physical beauty, cultivated their minds and talents to a degree far beyond that allowed to the average Attic Woman. "The New Encyclopaedia Britannica" Vol-1, Chicago, 1989, p. 636.

68. Walter Savage Landor (1775-1864). Of his many books, one is *Pericles and Aspasia*, but he is remembered mainly as the author of his five volumes of *Imaginary Conversations*.
69. Gurazada's *Soudamini* incomplete novel (unpublished).
70. Gurazada's letter to Muni subrahmanyam dated 21-5-1909.
71. Gurazada's Notes. (Unpublished)
72. Gurazada wrote this in his Notes and Letters (unpublished). Also see Ongole Muni Subrahmanyam's article titled "Late Apparao Pantulu Reminiscences of a Great Telugu Writer" in "*The Hindu*," dated February, 28th 1936.
73. Puranam Suri Sastri *Natyasokam*, 1924, (place of Publication not traced).
74. Sir, C.R. Reddy's "Introduction to K. Krishna Iyengar's Kannada translation of *Kanyasulkam*". This was first published in 1927. Later it was published by Nellore progressive union on 7th February 1970 Nellore, pp. 48-49.
75. *Ibid.*, p. 49.
76. *Kanyasulkam Sata Jayanti Utsavam*, special Issue 1892-1992 Vizianagaram, Viple Computer Services, Hyderabad, 30th November 1992, p. 159.
77. .V.R. Narla, *Gurazada*, Sahitya Akademy, New Delhi, 1979, p. 49.
78. Ongole Muni Subrahmanyam's article in *The Hindu* dated 27th February, 1936. He mentioned in that article as follows: "I came into contact with him, (Gurazada) in the year 1905, just by accident I was then a poor student of the Maharaja's college. Slowly, I found myself quite unconsciously, both morning and evening, at his desk or in his library, dabbling in all kinds of literary work that he was doing. When, in 1909 I graduated from that college and left Vizianagaram, and settled down as a teacher in my native district of Nellore and afterwards at Cocanada". And also see the letter correspondence between Gurazada

and Muni subrahmanyam, dated 14-3-1909, 7-5-1909, 3rd April, 1911 etc.

79. Sir C.R. Reddy's introduction to K. Krishna Iyengar's Kannada translation of *Kanyasulkam*, *op.cit.*
80. Sripada Kameswara Rao's articles in *Bharati* dated, 1933, August, September and October.
81. Somayajula Venkataramana Murty's articles in *Bharati* 1940, June to September.
82. K.V. Ramana Reddi *Mahodayam* (Telugu), Visalandhra, Hyderabad, 1969, pp. 361-423.
83. K.V.R's *Noorella Kanyasulkam* (Telugu), Charita Prachurana, Hyderabad, 1992.
84. Ketavarapu Ramakoti Sastri *Mallee Kanyasulkam Gurinchi* (Telugu), Charita Prachurana, Hyderabad, 1992.
85. Sardesai Thirumala Rao *Kanyasulkam Nataka Kala* (Telugu), Visalandhra Publishing House, Hyderabad, 1994.
86. Samineni Muthoo Narasimha Naidu, "Hita Soochanee" (Moral instructor in prose, Telugu) Madras 1862. The author was one of the earliest English educated persons in Andhra. As he died in 1856. The book was probably written around 1850. There are 8 essays in this book dealing with eight different topics, like education, marriage, medicine and the like. These essays were earlier printed in a Telugu Journal, "Hitavadi" published from Machilipatam.
87. The above information is taken from "Sky line", Vol.IV, No. 315 July 17, 1978 by Prof. S.S. Prabhakara Rao, Dept. of English, Jawaharlal Technological University, Hyderabad, and also see *Triveni*, XLIV, No.4, January-March 1976, By Prof. S.V. Joga Rao, Andhra University, Waltair.

88. Sri Sri, *Mana Gurazada*, article on Kanyasulkam, Virasam Publications, Editor; Chalasani Prasad Madras, 1988, p. 36.
89. *Ibid.*
90. Arudra, *Gurazada Gurupeetham* (Telugu), Sri Krishan Chitra Printers, Madras, 1985.
91. Gurazada's Letter to Muni Subrahmanyam dated 7th May 1909.
92. *Ibid.*
93. Rama Swami, Narayana Swami and Venkata Swami are the sisters. They are the dancing girls in the Vizianagaram Estate.
94. Gurazada's Notes (unpublished) also see his Diary entry dated 21-4-1895, as follows: "The eyebrows are a considerable element in the expression of the face".
95. Gurazada Ramadas's article "Ananda Gajapati Astanam Loo Mahakavi Anubhavalu", *Visalandhra*, daily, dated 21-9-1962.
96. Gurazada's article "An anonymous letter to Gurazada" from his essays, *Visalandhra*, 1991, Hyderabad, p. 20.
97. *Gurazada Commemorative Volume*, South Delhi, Andhra Association, October, 1976, Vijayawada, pp. 44-45.
98. Gurazada's "Mutyala Saralu" *Visalandhra*, Vijayawada, 1953, p. 1
99. Gurazada was the author of Satyavathi Satakam (a classical poetic work)

CHAPTER VI

GURAZADA AS RESEARCHER

GURAZADA AS RESEARCHER

Little has been done by the literary persons to establish Gurazada as Researcher. Much has been projected of him as a dramatist, a poet, a historian, an archaeologist, an epigraphist, a reformer and so on, but not as researcher to the extent he deserves. He has both telescopic as also microscopic vision in the study of any subject that he comes across. His study of any subject will be so intense that he touches every 'p' and 'q' of it. His ability as a researcher is very pronounced in his historic essays and the *Minute of Dissent* on the language issue. But the subject chosen relates to the vernacular (Telugu language), whose dimension is restricted to the local environment. It is not an international language nor is it a national language. Since the issue is restricted to the local area and local problem, though his efforts on the *Minute of Dissent* is beyond measure, it could not go beyond the boundaries of the state warranting a deserved recognition. This is the snag. Unfortunately there are no equivalents to certain Telugu phrases and idioms in English. This is another drawback. But his claims as researcher on the *Minute of Dissent* can not be denied or overlooked. But viewed by any standard his research bent of mind that is exhibited in the *Minute of Dissent* is beyond comprehension of an ordinary reader. He commenced his career as a teacher, it has ripened into an epigraphist and blossomed into a researcher.

Gurazada is not only a man of intellect, a man of erudition, a dramatist and a poet, but he is as much a historian, an archaeologist, an epigraphist and he is one that chewed and digested the local history. He is a keen researcher.

This is singular of Gurazada which is not found in any of the contemporary writers.

There is a criticism from some quarters that Indians lack the discriminating historical outlook. But Gurazada is an exception to the above criticism and stands as a pioneer. He assessed the historical events objectively without any bias. He could visualise the lack of historical study in many works as early as the beginning of the twentieth century. He saw the boundaries of cultural and literary progress with a telescopic foresight. Allowing the appreciable qualities of other nations so far as they do not harm our native element seem to be agreeable to Gurazada even in the areas of literature. He had a clear understanding as to what extent we can allow the adaptation of foreign language into our novels and dramas. He could clearly indicate the events and issues that should find a place in historical plays and novels. He could tell us in unambiguous terms the twists and turns required in a play and a novel. It is really astonishing that the objectivity which is not visible to the conventional historiographers could be visualised by Gurazada.

Gurazada has more interest in the antiquity of the country. The moment he sees a fort in ruins he reads the antiquity of it. A fort in ruins is dearer to Gurazada than the fort in good order.¹

Gurazada joined as the fourth Assistant Lecturer in M.R. College, Vizianagaram in October 1887.² His intelligence, loyalty and pleasing manners attracted Maharaja Ananda Gajapati. While working as a lecturer in the college, he used to invariably visit Samasthanam every day in the morning hours and read newspapers to Maharaja Ananda Gajapati, a great lover of

history. During their conversation, often history was the main subject of topical interest. Ananda Gajapati's father once claimed the family titles of "Mahamandaleswara" and "Subedar".³ Sanjiva Rao's⁴ document upheld the "Mahamandaleswra" title. Gurazada was able to prove the claim to the title of "Subedar". Gurazada was promoted as third Assistant Lecturer on 22nd June, 1891.⁵ Besides many subjects, he used to teach Greek and Roman histories to the students.

Ananda Gajapati wrote a historical treatise by name "Treaty".⁶ The role of the French people in the battle of Bobbili (1757), a battle fought between the rulers of Vizianagaram and Bobbili, the friendship of the British with Ananda Gajapati, the treaty entered into by the British Warrior Col. Forde and its significance are all vividly described in the "Treaty". Ananda Gajapati tried his best in this book to equate Vizianagaram Samasthanam with the Samasthanams of antiquity, quoting vividly from the books of around forty notable historians.⁷

Gurazada contributed considerably in bringing out this book by the Raja as evidenced from the following facts. (1) This book was published at Madras under the supervision of Gurazada.⁸ (2) All the reference books mentioned in the "Treaty" were left with Gurazada at Madras, as could be gathered from his Diaries. Whenever there is a need Gurazada used to consult these books while the printing process of it was going on. (3) Ananda Gajapati has a strong belief in the keen insight of Gurazada on the subject of history. He has much confidence in Gurazada's ability. He has, therefore, entrusted the task of proof-reading and publication of the book to Gurazada. He brought out this book in a beautiful ship-shape.

Gurazada's aim was to attain perfection in any work, especially in historical writings. In his opinion any historian must refer to the originals while writing history. If they failed to do it he did not spare them.

The disposition of armies in Robert Sewell's "Forgotten Empire" was full of confusion. "Mr. Sewell himself while professing to follow Ferishta gives an incorrect account of the dispositions"⁹ which the Editor of "Vijjanana Chandrika Mandli" adapts without referring to Ferishta.¹⁰

Gurazada writes "I have found some inscriptions in Bhandarkar's notices of Sanskrit manuscripts. But I want to push up my knowledge of Sanskrit before I come out".¹¹ The above two references would indicate the in-depth study and the modesty of Gurazada.

Gurazada's health suffered a setback in the year 1895. Consequently, he applied for leave and proceeded to Madras for treatment. Nervous debility increased. Dr. Browning, who treated Gurazada advised him to leave the lecturer's job in the college. Ananda Gajapati sympathetically viewed the situation and appointed Gurazada as an Epigraphist in the Samsthanam on 5th June 1891.¹² Gurazada's keen interest in history and the help rendered by him in bringing out the book "Treaty" must have prompted Ananda Gajapati to appoint him to the post.

During his visits to Madras, Mysore and Bangalore etc., along with Ananda Gajapati, Gurazada used to confer with the professors of History in those places on the methods of teaching history.¹³

After the completion of the work "The Treaty", Gurazada's interest in archaeology is enhanced and he states in the diary thus "It is true my mind can not quit. The archaeological fad is growing upon me especially in connection with His Highness's family. I went to Bangalore for this only. I spent wearisome hours in the oriental Library for this only. For a man in uncertain health, it is advisable that he should do something which he can. How happy I could feel if I could only throw some light on the early history of the family".¹⁴

In those days, one Hultzsch was the Superintendent of the Archaeology Department, Bangalore, V. Venkayya and Krishnasastry were his assistants.¹⁵ Gurazada learnt the technique of collecting the details from the stone-carvings and copper plates from them. He acquired Nasik paper, brushes and other materials required for the purpose. For this Gurazada began studying the journal of Indian Antiquary. The Madras Journal, Reports of South-Indian Archaeological Department and Asiatic Researches and Government quarterly journal of *Epigraphica Indica*. During his periodical visits to Madras on Samasthanam work, he studied with interest, the history of ancient rulers, the manuscripts of the inscriptions of the respective villages kept in the Government Oriental Manuscript Library and also Mackenzie's Kayfiyats. To this end, he collected sizeable information on the 'Nayakas of Dharanikota' and analysed about the 'Reddy Raja's of Rajahmundry'.

Gurazada went to the museum in Bangalore and studied "Bezwada and Nadendla inscriptions". Gurazada wrote in his Diary "there is nothing important in them". He further states "I am writing some imaginary conversations one between Chola Raja Raja and his elder sister Kundava. I am going to write a series of articles on Raja Raja, his ability, his traits (?) etc. I want a correct sketch of the history of southern India so that I might (-) give a historical frame work to some plays and novels. I intend to write in Telugu". Venkaiah asked Gurazada's help to make out the meaning of some Telugu words in an inscription. He states "I helped him as much I could. He thought that Karikala was a name borne by several people. He did not know who built something (bridge?) in the Cauvery. He thought it was the banks not the bridge or an anicut. His knowledge of Karikala is little"¹⁶.

Gurazada's knowledge in epigraphy was so very notable that he was able to detect and identify the forged inscriptions also. Unless a man is well acquainted with epigraphy and history, it is very difficult to identify the faked evidence particularly the forged inscriptions.

As an epigraphist he toured extensively all the villages in the territory of Vizianagaram Samsthanam and collected copper plates relating to the lands, the Agraharams (villages) donated by the Vizianagaram ruler to the Pandits (i.e. Vedic Scholars). The collection of such copper plates has almost become his second nature and hobby.¹⁷ As such, he has, in all, collected seven such copper plates. Of them, one relates to Indra Varma of Vishunkundin dynasty, and another relates to Vajra III of Eastern Ganga Dynasty, (A.D. 967-1045). The remaining five plates pertain to Eastern Chalukya Dynasy, namely Kokkili

Maharaja, Mangi Yivaraja, Kokkili Vikramaditya Bhattaraka, First Chalukya Bhima and so on. Gurazada sent these plates to the Assistant Superintendent of the Archaeological Department for preservation. But, it is most unfortunate that his efforts were not published either in the journals of *Epigraphica Indica* or trimonthly journals or elsewhere.¹⁸

It was only Gurazada who studied the plate relating to First Chalukya Bhima which has great significance. In the research on these copper plates Gurazada's role is noteworthy. Perhaps basing on this, his disciple Bhavaraju Venkata Krishna Rao (1895-1950), must have written the book "History of Eastern Chalukyas of Vengi".

Gurazada very much desired to write the history of the rulers of Vizianagaram Samsthanam on account of his close association with Ananda Gajapati and by and large, the charitable disposition and admirable qualities of the successive rulers of the Samsthanam. Gurazada spent much time in the collection of material to bring out the proposed book. There are many rare titles to the Pusapati rulers of Vizianagaram Samsthanam. Drilling deep into the source of these titles in his research on the subject, Gurazada has published the titles of Dhananjaya, Kasyapa and Koundinya Gotras to establish the Lineage of the Pusapati family. Along with the four gotras there is Bharadwaja gotra that relates to the Pusapati family. Gurazada studied the introduction of these four gotras along with Bhardwaja gotra and noted that the people of four gotras requested the Paricheda family to lead the four gotras and rule the area.¹⁹

Gurazada planned to write an exhaustive history on the Pusapati rulers of the Vizianagaram Samsthanam under the name “Kshatriya Vamsa Charitra”. Burra Sehagiri Rao, a student of Gurazada published some details about this, in his journal *Sri Jaya Mangala*.

Likewise, Gurazada wished to write the “History of Kalinga Dynasty. The history of Kalinga means the history of Pusapati people”. A note was published about the publication of this book in the *Vignana Chandrika Mandali* of Komarraju Lakshmana Rao. But Gurazada lost his research papers during his journey from Madras to Vizianagaram. In his diary he states “I lost my manuscript book of research with the local records. So the labour of months is gone”²⁰. Since Gurazada was preoccupied with the affairs of the Samsthanam, he could hardly find any time to bestow his attention on the project. Consequently the writing of the book was held up in the beginning itself. The rest of the material collected by Gurazada for the purpose is also lost as time passed on. Thus, Andhras have missed a great work.

*Prabandha Pedigree*²¹ is yet another indirect supporting evidence on the research of history by Gurazada. The rulers of Vizianagaram Samasthanam, namely Pusapati Thamma Bhupaludu, Venkatapati Raju and Viziarama Raju wrote Prabandhas namely *Krishna Vijayam*, *Ushabhyudayam*, and *Vishnubhakti Sudhakaram* respectively. The poems written in the preface to these books were translated into English and published. Thus, Gurazada’s efforts in establishing the Pusapati genealogy are exemplary.

Even though Gurazada's researches on history is commendable, it is unfortunate that they have not seen the light of the day. Prabhandha Pedigree is not the sole work of Gurazada. The rest of the books are translations. Having been deeply immersed in the exacting work of the Samasthanam, he could not snatch enough time for the frutification of his effort as a historian in the form of a book. His efforts could not be streamlined, but remained scattered here and there.

Gurazada's Historical Essays:

Gurazada is a notable essayist. His essays are not only heartening but they equally touch the mind. Critical examination, logical findings, search with incisive analytical vision are generally seen in all his works. On account of his rational approach all his works bear historical background. He published his essays in reputed magazines and chronicles of the day. Of the innumerable essays he wrote, few of them have historical significance. They are (1) Undetected Inscription (2) Andhra Kavita Pita. (3) Bhatta Kalanka etc.,

(I) Undetected Inscription²²

According to Gurazada the under-mentioned inscriptions are antique, prior to the period of Nannayya (1022-1060). These are found in Butterworth's "Nellore Inscriptions".²³

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Krishnasastri while expressing his opinion on Butterworth's volume of inscriptions stated that to understand the nature of history of the then language of Telugu, these will be useful. He also felt that the prosody of inscriptions taken by Butterworth are not very satisfactory. Even then they will be useful for us to know, to some extent, about the form of the language, the nature of the script and the history of many a South-Indian ruler of thirteenth century. Gurazada while writing about the inscriptions says "we need expect the true copies of the inscriptions exactly to be the same as the original. While

publishing them some mistakes must have crept in. So the researchers, while taking important decisions, have to rely on the original inscriptions”.

In this connection Gurazada observed “the young and enthusiastic researchers may know Telugu or Tamil better than the epigraphists, working in the Government Departments, but such of the inscriptions published by the latter, with experience and responsibility, under the editorship of the learned scholars, are more authentic than those published by the young researchers”.

“If there are no sufficient bases for establishing a historical fact and if there remains much to be tapped, errors are bound to creep in with the available facts: it may appear to be authoritative at the time. But when a different authoritative proof is forthcoming the former proof becomes obsolete. On the basis of the new facts we have to re-affirm the knowledge. Such are inevitable with the circumstances as they exist to-day in the field of research. We have to still examine many important factors in this behalf. The researcher of inscriptions has to face many difficulties in the different linguistic states. Tamil and Telugu are antiquated languages. The antiquated epical language is not easily understandable. After carefully examining the Dravidian languages on scientific method, its essential nature has to be established. The Telugu writers are not realising the importance of the spoken dialect as much as they do on the traditional language. Unfortunately C.P. Brown is the first and the last in this effort”.

Venkaiah and Krishnasastry used to take the guidance of the Telugu pandits when needed during the course of their research of the inscriptions. "It is my experience", says Gurazada that "both of them listen carefully to the advice of the others and used to examine in the light of their advice. We should not disqualify them for their mistakes that might have unwittingly crept in during the course of their examination of their inscriptions. On that score they might not be mistaken to be non-scholars. Instead of cramming the words from the dictionaries, certain qualifications make a person a true researcher. As a matter of fact the Europeans who have made a deep research into our language do not have great scholarship in the language; with the little knowledge at their command of our language they have made an admirable research on our inscriptions antiquity".

Gurazada appreciated the research work done by the Department of Epigraphy. He particularly noted the contribution made by Hultzsch and his associates as "they have established scientific method in the field of Epigraphy". He also observed that they had reached an authoritative level in the field. Gurazada noted that research on Epigraphy "is difficult" and especially research in the Telugu field "is more difficult". As an instance he mentioned the difficulties faced by great scholars in deciphering correctly the contents of the inscription of Yuddha Malla. It was Krishnasastry who at last affirmed that the inscription was "metrical in nature and it should be read from the bottom to the top".

Gurazada noting the apathetic attitude of the learned people towards research, criticised the indifferent attitude of the Government of not taking a serious view about this kind of unfortunate development. So he stressed that the Government must take the responsibility of publishing the distinguished work of the researchers. "To whet the enthusiasm of the young researchers in the field, the Government of Madras has to preserve the copies of the inscriptions in the Museum. The researches in this field are negligible. The researchers also have to consult each other on the subject".

The above account proves Gurazada's thirst for research even in the early part of the twentieth century, when the subject of research has not assumed any significance.

Unlike the indomitable traditional scholars, he has a flexible mind. He has such a flexibility that when a window opens on a new horizon the old order should yield place to the new. This quality is more abundantly found in Gurazada than in the rigid contemporary writers.

Gurazada's dream about research has come true now and the field has assumed admirable dimensions producing first rate researches.

2. Andhra Kavita Pita²⁴ (Father of Andhra Poetry):

From the available literature it is observed that the poets, scholars and critics hail Nannayya Bhattaraka (A.D. 1022-1060) as the first Telugu poet and his translation of 'Mahabharata' as the first book written in Telugu language.

In this context, Bezwada inscription of Yuddha Malludu came to light. This was published in the *Epigraphica Indica*.²⁵ In page twelve of 1893 report it was written about this inscription as follows: "Telugu in very archaic characters mentions king's grandfather Mallapu Raju". This was taken out and republished at page two of 1910 report and it reads thus "This is one among those inscriptions written in the ancient language which was in vogue at that time". On page eighty two of the report it is mentioned as follows: "This inscription may, probably, relate to ninth century A.D. Therefore, according to Krishnasastry, this inscription relates to the period prior to Nannayya (1022-1060). Krishnasastry indicated that this inscription was written in metrical poetry. The following are the first lines of the poem.

*"Swasti Nrupankusatyastha Vastsala Satyatrinetra
Vistasasri Yuddha Mallundanavadya Vikhyatakirti
Prastuta Rajasrayundu Drubhuvana Bharadunnu Sakala
Vastu Samethundu Rajasalki Bhuvallabhundardhin".²⁶*

Gurazada along with Gidugu Ramamurti critically examined the Bezwada inscription.²⁷ That apart, he collected five inscriptions relating to First Chalukya dynasty and studied them carefully. Gurazada stated that these inscriptions were sent to Krishnasastry, that these were referred in the Annual

Report 1908-1910 and that Telugu poetry did exist prior to Nannayya. This statement of Gurazada shook the foundations of Nannayya's place as the first Telugu poet and brought a commotion among the scholars. Brahmayyasastry contradicted Gurazada's statement and averred as follows: 1. In the Bezwada inscription the inscriber's name is noted as "Malludu". The name "Yuddha Malludu" is also noted therein. His grand-father was "Malludu". Malludu having such qualities has not existed prior to Rajaraja Narendra. 2. In the inscription, it was nowhere mentioned that Yuddha Mulludu belonged to Eastern Chalukyas. 3. After Rajaraja it is seen that there was one "Malludu" who was the grandson of Mallapu Devudu and he ruled in 1202 A.D.

Gurazada ruled out the argument of Brahmayyasastry with sufficient authentic material in support of his claim and wrote an essay titled "Andhra Kavita Pita".

Gurazada contended that Yuddha Malludu referred to in the Bezwada inscription was the one that occupied the throne of Eastern Chalukyas during the period from 927 to 934 A.D. and he was the same Yuddha Malludu who was referred in the earlier inscription. The following was the contention of Gurazada in contradicting the statement of Brahmayyasastry. Gurazada says - 1. Mallapu Deva's inscription referred by Brahmayasastry related to the period 1202 A.D. and not 927 to 934 A.D. He adduced the following point in support of his contradiction. He was coronated in the same year 1202 in Pithapuram in East Godavari District of Andhra.²⁸ The first line of the inscription runs as follows: "Swastisree Sarvalokasreya Sri Visnuvardhana Maharajulajna Mallapudeva Chakravarti". (1) But "such citation is not there in Bezwada inscription 2. There is "difference in the script". The script of

the inscription referred to by Brahmayyasastry related to a period later to Chalukya rulers whereas the script of Bezwada inscription was ancient. Elliot in his "Telugu Inscriptions" has written as follows: "The words found on the inscription written on the stone near the culvert situated to the north of Nandi Mandapam installed to the East of Sanctum-sanctorium are not decipherable".

The pandits engaged by Elliot, who were otherwise masters in reading the inscriptions of eleventh and twelfth centuries with ease, were unable to read this inscription.

The plates of the inscriptions were published in Buhler's original German edition. Of them the eighth plate shows the script used by Eastern Chalukya's in the fourth, fifth and sixth columns. The script in Col. five has been taken out from the inscription of second Ammaraju of Eastern Chalukyas.²⁹ The script in Col. six is picked up from the Korimilli inscription of Rajaraja Narendra (A.D. 1018-1060).³⁰

The main difference between the scripts relating to the period of Ammaraja and that of Rajaraja was that the wedges on the letters were different, in that, those found on the inscriptions of the former were short while they were different in the latter's case.³¹ If this script is compared with the script in the Korimilli inscription the differences was visibly clear. The script of Bezwada inscription was similar to that of Ammaraja's inscriptions.³²

Gurazada quoting all the relevant historical proofs, turns down the averment of Brahmayyasastry because the two Yuddha Mallus distinctly

belong to two different periods. One can easily gauge Gurazada's depth in his search for the facts from the remotest layers of history. He is, therefore, undoubtedly a researcher of high order. That apart, Gurazada has identified the word "Salki" as the indigenous equivalent to the word Chalukya as found in the Bezwada inscription which reads as "Raja Salki Boovallabhunudu". He states that the word "Chulkae" found in the ancient book of Sivananda Yogi called "Marathi Vamsavali" (The genealogy of Marathis) as formed into word "Chalkiya" of "Salondae". This was referred to in the preface to "Kaviraja Margam". In the same way Gurazada asks us to observe the transformation of the word "Chalukya".³³ This essay is the living witness to Gurazada's basic research in the field of Epigraphy. Likewise, he has vividly described in the essay the genealogy of Yuddha Malludu, the system of their ruling, Yuddha Malla's antiquity and his dynasty. He has averred that this Yuddha Malludu was the second son of Tallapu Raju and that he ruled during the period from 927-935 A.D. Gurazada says that even his successors are traced. He further adds.

1. First Bhima's grandson is 'Beta Kantika Vidyaditya' and he lost his throne.
2. He who ruled for eleven months and who was dethroned by Tallapu Raju was the second Vikramaditya who was grand-uncle's brother Vijayaditya.
3. Kantika Betha Vijayaditya's uncle is second Bhimaraju (and his reference is given by Gurazada with many details.)³⁴

Brahmayyasastry has stated that Yuddha Mallas are found even after Raja Raja. Gurazada ruled out the contention of Brahmayyasastry on the ground that Sastry is taking into account the name Malla and Mallapa as Yuddha Malludu and the name "Taaha" "Talapa" "Telapa" "Tala" "Tadapa" as Talapa Raju and comments that it is unfair to link the synonymic words with the names of the persons to suit his argument without any basis and it is improper and unjust.

To establish that Yuddha Malludu was earlier to Raja Raja Narendrudu, Gurazada gave further evidence from the following facts. 1. Besides the Yuddha Malla of Bezwada inscription there are many other Yuddha Mallas in Chalukya dynasty.³⁵

2. Gurazada gave the following historical facts in support of his contention. Pampa Bharatam was written in Canarese language at the behest of the Chalukya king Arikesari. One of the ancestors of Arikesari by name Yuddha Malludu, hailed from Vengi and established an empire in Dharwad. Arikesari was the grandson of this Yuddha Malludu. Pampa Bharatam was written in saka era 863 which corresponds to Christian era of 940-941 A.D. So, even this Yuddha Malla was earlier to Rajaraja.

3. Gurazada pertinently asks one question: "Who can state that there are no Yuddha Mallas even after Raja Raja and there are no sufficient

historical facts available with us regarding the existence of Yuddha Malla after Raja Raja?"

He further states: "Unfortunately our ancestors were not in the habit of recording history".

We have to acknowledge Gurazada's contention that 4. There is marked difference between the language of Nannayya's 'Mahabharatam' and that found on the Bezwada inscription.

Finally Gurazada affirms that Nannayya might have been the first Telugu Epic poet but not, however, the first Telugu poet.³⁶

So Gurazada's historical research is deep sighted, fact-finding, real and indisputable.

Bhatta Kalanka:

"If we want to know the history of a country, we should study the history of the other countries and try to understand its nature. In the same way, if we want to know about a particular language we should have a clear understanding of other languages also".³⁷ says Gurazada.

Gurazada wrote an article about Bhattakalanka who was a grammarian in Kannada desa. To gather all the details about Bhattakalanka Gurazada studied Kannada language.

Gurazada during his visit to Mysore happened to peruse Bhatta Kalanka's book in the Government library and he says that he has borrowed this book and taken down some pertinent points from the book which are not known to the Telugu people. There is a reference in the book that "the Telugu language is derived from Kannada."³⁸ The issue is delicate and subject to controversy. Gurazada has neither affirmed the point nor contradicted it. He drives home the fact that as a researcher, he has brought this particular book to light which was hitherto unknown to the Telugu people. This shows Gurazada's bent of mind towards research.

Vyavaharika Bhasha Vadam (Issue of the spoken language):

The history of Telugu language goes back to 2000 years. From the information available to us, it could be seen that the inscriptions written in prose are akin to the contemporary spoken language.³⁹ But the language of inscriptions in the form of poem is similar to the classical style. All the works in Telugu right from the time of Nannayya are of classical style.⁴⁰ The marked difference of style in spoken language and classical language prior to Nannayya has assumed a great dimension in the first half of twentieth century and issue became serious as the days rolled on. The scholars and pandits argued that the classical style does not and should not change. But Gurazada and Gidugu Ramamurti argued that the spoken language only should be used

in all the Telugu works. Thus, there is split among the Telugu scholars and this forms the background of the issue.

Around 1906, J.A. Yates worked as Educational Officer for the schools in Vizagapatam and Godavari Districts. Once he visited the high-school section of Mrs. A.V.N. College, Vizagapatam. He observed that the text books were in the classical style while the teaching was in spoken style.⁴¹

J.A. Yates asked the teacher about the difference, but the teacher expressed his inability to explain the difference between the two. Then Yates met P.T. Srinivasa Iyengar, the Principal of the College and had a discussion with him. In the discussion Iyengar accepted the opinion of Yates. Then Yates started working for the spoken language movement arguing that the Telugu text books should be written in the spoken style only. Yates advised them "to find a cultivated current Telugu for their instruction".⁴² He arranged refresher courses in which Gidugu and Gurazada vehemently argue that the classical style is not suited to the educational needs of the people, that is not an effective medium, that the modern spoken language alone is best suited to teaching and that the artificial classical style does not suit the purpose.

In the meantime, Gurazada and Gidugu became the members of the Senate of the Madras University. They used their influence and got an order issued by the Government⁴³ that the text books written in the spoken language can be prescribed in the schools.⁴⁴ Cetti Lakshminarasimham is one of the earliest supporters of the spoken language movement heralded by Gidugu and Gurazada. A book written by him namely "Greek Myths"⁴⁵ (stories of Grecian Mythology) was prescribed as a non-detailed text book to the school

final class by the Madras University, may be under the inducement of Gurazada and Gidugu. This book, written partly in spoken style and partly in classical style, became a victim of bitter criticism and could not render the desired strength to the spoken language movement. But P.T. Srinivas Iyengar in his foreward says "this movement for modernization of the vernaculars will become stronger and stronger and written speech keep constantly adjusting itself to the evolution of the living, spoken language"⁴⁶

In order to give wide publicity to the spoken language movement, an organisation by name "Andhra Saraswata Sangham" (Telugu Literary Association) was started in Vizianagaram in 1913. Kilambi Ramnujacharyulu, principal M.R. College Vizianagaram and Burra Seshagiri Rao were the president and secretary respectively of the Association. The Association passed a resolution that the books should be written and taught in the spoken language which is in vogue for a long time.

Under the presidentship of Jayanti Ramaiah Pantulu a rival organisation by name "Andhra Sahitya Parishad" (Telugu Academy) (12th May 1911)⁴⁷ was established with the protagonists of the classical language. The then reputed scholars like Vedam Venkataraya Sastry, Kasibhatla Brahmayya Sastry, Vavilakolanu Subba Rao and others were the members of the parishad. They presented an appeal to the Government that books should be written in classical language only, which alone is suited to maintain the standard of the language and the unchaste spoken language should not be used in the text books, it would spoil the sanctity of the language and therefore, the usage of spoken language in the text books should be banned at all costs. Most of the persons in favour of classical language occupied high positions in the

Government then. Added to it, they had the support of the Rajas of Venkatagiri and Pithapuram. They brought much pressure on the Government and it passed orders that such a style towards which the students favour should be considered as one that is agreeable to them and that it should be adopted in the schools. So, it indirectly means that the choice is given to the heads of the schools, because the students would be naturally under the sway of the teachers, whose word will have weight. Against this decision Gurazada published a book-let called "A Memorandum of Modern Telugu". In reply to this book-let Jayanti Ramayya Pantulu published a book by name "A defence of literary Telugu". Gidugu Seethapati's "Soddu" and Gurazada's "Adhunika Andhra Vachana Rachana" (Modern Telugu Prose of Andhra) were submitted to the Madras University supporting the spoken language. Again in support of classical style "Gramyavada Vimarsanam" of Lakshminarasimham, "Andhra Bhasha Samskarana - Vimarsa" of Puranapanda Mallayya Sastry, an essay under the title. "Gramyama-Grandhikama" by Malladi Suryanarayana Sastry and the collection of "The gramya controversy" by P. Suri Sastry have come into the field. The strife between the classical and spoken languages assumed serious dimensions. Bitter criticism against one another began to appear in the press. Thus two distinct groups have risen in the Telugu literary field.

Leading figures in Classical and Spoken Language groups:

The following are the important personalities in the classical language group: Jayanti Ramayya Pantulu, K.V. Lakshmana Rao, Vedam Venkataraya Sastri, Kasibhatla Brahmayya Sastri, Vavilakolanu Subba Rao, Raja of Venkatagiri, Raja of Pithapuram, Chilakamarti Lakshminarasimham, Puranapanda Mallayya Sastri, Malladi Suryanarayana Sastri, Puranam Suri Sastri and others (Veeresalingam and Y. Narayanamurti who were in the classical group in the beginning, later shifted to the spoken language group).

The important personalities in the spoken language group: Gurazada, Gidugu Ramamurti, J.A. Yates, P.T. Srinivasa Iyengar, Cetti Lakshmi Narasimham, Kilambi Ramnujacharyulu, Burra Seshagiri Rao, Gidugu Sitapati and others.

Constitution of the Telugu Composition Committee (1911)⁴⁸

While the language controversy was going on, the Madras University constituted the Telugu Composition Committee. The strength of both the groups were equal in the beginning but the supporters of the classical style raised an objection stating that there was no due representation of various regions in the committee. On this plea, they managed to get their supporters appointed as members in the Committee. Discussions were held and resolutions were passed in the months of August and September 1914.

The Committee, as originally constituted consisted of 1. M. Rangachariyar (convenor). 2. K. Veeresalingam Pantulu. 3. K.V. Lakshmana Rao, 4. P.T. Srinivasa Iyengar. 5. P. Ramarayaningar. 6. J.R. Stillwell. But in October 1911. G.V. Appa Rao (Gurazada) was nominated as a member of the Committee.

In January, 1912, M. Rangachariyar having resigned his convenership owing to illhealth, G. Venkata Ranga Rao was appointed as the convener in August, 1912 with a view to expedite its work. The committee was reconstituted in March, 1913 as follows:- G. Venkataranga Rao (convener) K.V. Lakshmana Rao, J. Ramayya Pantulu, V. Venkataraya Sastri, P.T. Srinivas Iyengar, G.V. Appa Rao, G.V. Ramamurti and B. Seshagiri Rao. later in May 1913 M. Rangachariyar and R.W. Ross were included. Finally in December, 1913, on the representation to the Syndicate that the Southern Telugu districts of Cuddapah, Kurnool, Bellary, Anantapur and Chittoor were not represented on the Committee, it was strengthened by the inclusion of K. Subba Reddi, K. Srinivasa Rao, N. Kuppuswamaiah, and Sankaralingam Pillai.⁴⁹

Objectives:

The syndicate felt that the literary dialect in each of the principal Dravidian languages had diverged too far from polite speech and though it desirable to bring them closer together by fixing of possible standard of colloquiality in vernacular composition and to this end committees were

constituted to carry out this object. As defined by the syndicate "to seek to establish a standard of colloquiality in composition for each language" was the primary function of the committee.

Meetings of the Committee:

The Committee met seven times in all.⁵⁰ These meetings were on every occasion attended by not less than five members, and those who were absent had no opportunity of expressing their opinions on points which were known to be under discussion. The Committee also had the advantage of perusing the memoranda on the questions at issue submitted by some of the individual members from different points of view.

Conclusions of the Committee:

The Committee decided that the conclusions of the Tamil Composition Committee on the subjects of reference, which had been adopted by the Syndicate and communicated to other Committees for guidance, might be accepted in so far as they related to Telugu, and the Committee carried out its work. The Committee after a very careful and prolonged consideration, arrived at the following conclusions:

The borrowing of foreign words be allowed in Telugu, but that it be prohibited in all cases where native expressions capable of conveying the intended ideas fairly and satisfactorily exist in the language, and that in

respect of this resolution borrowing from Sanskrit be not looked upon as borrowing from a foreign source.⁵¹

This committee is bound to proceed on the basis of existing Telugu grammar, such as was followed by standard grammarians like Chinnayya Suri and Seetharama Charlu, and to consider in what respects, if any, the strict rules of that grammar may be relaxed in the interests of simplicity and clearness of expression.⁵²

The slang of irregular forms of expression, which are either the result of the violations of the accepted rules of grammar or are produced by contractions or other modifications due to hurry, indifference and ignorance, be declared to be unacceptable in dignified prose composition.

That is be declared obligatory to observe the euphonic rules of Sandhi in pronouncing together the phonetic elements which go to make up any single word as well as in the formation of all kinds of compound words, and to be made optional at the junction points between separate words in a prose sentence, care being taken to see that in this respect the written sentence approximates as nearly as possible to spoken speech: and that, however, sandhi should be avoided when it offends the ear, gives rise to verbal combinations suggestive of vulgarity or indecency, produces unintelligibility or obscures the form of a foreign word or a proper name.

That the use of ardhanuswara and Sakatarepha be treated as optional in modern prose composition.

The nominal, pronominal and verbal forms be classified as far as possible into 'archaic' and 'current' varieties and that current form alone be allowed to be used in modern prose composition, current forms being determined from usage in literature as well as in the polite speech prevailing among the educated Telugu people.

Sub-Committee:

The sub-committee consisting of V. Venkataraya Sastri (Convener) G.V. Apparao and K.V. Lakshmana Rao was appointed to prepare a list of 'archaic' and 'current' forms.⁵³ The report of the majority of the sub-Committee G.V. Apparao being dissentient, the sub/committee failed to carry out the reference and the Syndicate Resolution No. III passed at its meeting held on 6th September, 1913 and its objective, so Gurazada became dissentient.⁵⁴

The majority report clearly states that "the sub-committee" has classified the grammatical forms into "archaic" and "current". By grammatical, Lakshmana Rao means confirming to the grammar of the old literary dialect. In a memorandum,⁵⁵ he says "when I say grammar and grammatical forms I mean the traditional grammar of the Telugu language and the forms sanctioned by it and employed by modern popular prose writers like Veeresalingam and Lakshminarasimham".

Gurazada asked the members of the sub-committee to define the terms current and archaic. They have, however defined spoken language. "By the

spoken language the sub-committee understands the deliberate speech of the educated classes of the higher order of society, in the Telugu country as a whole, and not the speech either confined to any particular area or to particular clan or tribe”.

In the past, non-literary forms used to attain affiliations from time to time though very sparingly. The process was due in some cases, to the inadvertent blunders of old poets; but more often, it was due to the conscious sanction of writers whom metrical exigencies drove to violation of precedent. Later grammarians and rhetoricians accepted those blunders and violations as authoritative precedents. But this process is now to cease at the bidding of the majority. Their report says “any further attempt to introduce spoken forms into the literary dialect will certainly hinder the growth of a dignified healthy prose literature”. The word further may seem to imply that the sub-committee proposes to give the literary dialect a fresh accession of non-literary spoken forms to any appreciable extent. But an examination of the lists shows that only one solitary ‘ungrammatical form’ has struggled into the sacred precincts. It is the emphatic particle (ye) followed by the affirmative particle (nu), yenu is therefore, regarded as ‘archaic’ and nenu as current. The difference between the two forms is analogous to the difference between “thou” and “you”. Both forms are, however, in accordance with the accepted rules of grammar. This is exactly the principle on which the Tamil Composition Committee prepared its list of archaic and current forms. it is emphatic particle ye followed by the affirmative particle Nu in the case of two demonstrative pronouns (“vadana” is it really he?) veedana (veedena= is it really this man?). This use of the particle ‘nu’ is not recognised by traditional grammar. The corresponding literary forms would be veedeya and vadeya .

Considering that the difference between the two pairs of forms is confined to a single letter, "the concession is wondrous small; and I fail to understand why for its sake an important rule of grammar of the literary dialect should have been violated"⁵⁶ asks Gurazada.

"Sub-Committee have shown a solicitude to harmonize the literary dialect of this spoken language which is used in the Telugu country as a whole and not the speech either confined to any particular area or to particular clan or tribe. Here Lakshmana Rao's memorandum must again come to our help it says "the contention that all the gramya (non-grammatical dialectical and slang) forms are to be found current in every part of the country seems to be a gross exaggeration. Gurazada doubts, if more than half a dozen common forms, foreign to grammar, could be thus collected". So the spoken language of Lakshmana Rao resolves itself into half a dozen forms or so. Even on this limited field Lakshmana Rao does not stand on firm ground. So Gurazada opines that "until a linguistic survey is undertaken and completed as we shall have no reliable data to arrive at a conclusion as to the universal existence of any forms".

Thus the impracticability of collecting universal forms is strongly pointed out by Gurazada. So the contention of Lakshmana Rao is impracticable and it is raised only to side-track the issue.

Gurazada pertinently asked: "how did Lakshmana Rao manage to fill the column "current" in his lists with more than two hundred forms when he did not feel sure what forms were really universally current in the Telugu country? Lakshmana Rao has kept us in the dark as to the process by which he

determined the universal currency or his current forms, particularly of the two ungrammatical forms" above quoted and of four individual non literary words which he has admitted into his current lists, namely: "yenimidi mandi" (eight persons), "tommidi mandi" (nine persons) "thommunduguru" (nine persons), "thova" (way)".

One important grammarian "Arden" who also dealt with the dialectical variations of the Ceded Districts does not include the first two among current forms. On the other hand, he lays down a principle according to which they would be incorrect even in spoken speech. Masculine and feminine cardinals use a different form from the neuter cardinals; but in common conversation these forms are only used as far as the number is concerned. After the number the masculine and feminine cardinals are expressed by the neuter cardinal forms with the word mandi (persons) added to the number.

The forms yenimidi mandi and thommidi mandi are not generally current in this part of the country i.e. northern districts of Andhra. Gurazada says that he has not met with them in current literature, not even the literature written in Modern Telugu. So Lakshmana Rao's condition of affiliation fails in respect of forms which he himself has countenanced.

Gurazada adds "currency in every part of the country and in every section of the community is a utopian standard which brings a smile to one's lips. Its utter impracticability is amusing enough; but the test of exceptional currency comes with a bad grace from persons who are wholly in favour of literary forms which have no living currency and which have to be learnt with conscious effort. They are so remote from life on account of their archaism

and artificiality that they produce a comic effect when imported into actual speech.”⁵⁷

A Minute of Dissent to the Report of the Telugu Composition Committee:

On account of majority supporters of the classical language group, they gained victory. The spoken language proposal was defeated. Gurazada and Gidugu argued vehemently against the official resolution. Gurazada, Gidugu, Burra Seshagiri Rao and P.T. Srinivasa Iyengar fought tooth and nail in support of the spoken language movement but in vain. At this juncture Gurazada presented a long report to the University called “A Minute of Dissent to the Report of the Telugu Composition Committee”. This note of dissent is a rejoinder refuting the essay “A memorandum on the Telugu prose” brought out by the important members of the language composition committee consisting of Komarraju Lakshmana Rao, Jayanti Ramayya Pantulu, Vedam Venkataraya Sastry, Vavilakolanu Subba Rao and others. This historical note of dissent stands as a strong evidence not only about Gurazada’s exemplary command over the language and literature but also of his deep study of historical facts and his caliber as a researcher. This was published by the Vavilla Press in the year 1914. It was written in English and runs over 155 pages.

Gurazada published this Minute of Dissent in support of the spoken language movement and quoted two hundred and eighteen points. it was

broadly divided into thirty side-headings like 1. The peculiar interest of past forms in 'st'. 2. The tradition of an immemorial prose Dialect. 3. Element common to the poetic and spoken Dialects. 4. Current and Archaic. 5. Standard spoken Telugu. 6. Uniformity of standard Telugu. 7. Misuse of Terms. 8. Two dialects and Two Grammars. 9. Gramya. 10. The Real problem. 11. The Kavya school. 12. Vocabulary. 13. The Tradition of grammatical fixity. 14. The markers of Neo-kavya prose. 15. The Fatal Error of the Later Neo-Kavya school. 16. Literary Tradition. 17. Other Deviations from Tradition. 18. Who broke away from Tradition. 19. The Modern School carries on the literary and Linguistic Tradition. 20. Venkataranga Rao's Model of Composition. 21. The process of simplification. 22. The classification of forms by the Majority of the Sub-Committee. 23. Results of an analysis of current prose. 24. The Law of orderly Development of Languages. 25. The Modern School. 26. Repugnance to spoken Forms. 27. The Traditional prose Dialect. 28. The popularity of the Traditional prose blend. 29. There was no vernacular Education in the past and 30. Two Traditions, one for poetry and one for prose.

Gurazada championed the usage of the spoken dialect in Modern Telugu which is lucid and readable and also pleasing to the ear. In support of his claim regarding the usage of spoken dialect, he has cited numerous examples from the 1. Words in the daily usage. 2. Those that are used in literature. 3. The words used by the Christian Missionaries in their translations of Bible and story books. 4. The words used in the Government Departments and judicial departments, chronicles and periodicals, Ballads and folk songs, travelers stories, Mackenzie's 'Kayfifyats', school books and books of general interest, old manuscripts and the usage of words in Linguistic

Survey of India, the books on grammar of the Telugu Language written by W. Brown, Campbell, C.P. Brown, Morris, Rev. A. Ricoaz, "short grammar of the Telugu language" by Madali Lakshminarasayya, Caldwell's "Comparative Grammar of the Dravidian Languages" and so on.

Literary evidence for the Minute of Dissent:

In support of his contention Gurazada quotes some popular words in usage. If there are any grammatical forms which have a wide currency, almost universal currency, it is the verbal forms in which the conjunct consonant 'st' occurs, of which "vastadu" is a typical example. Even according to his own principles of standardization which are not, however, laid down with much clearness of consistency, Lakshmana Rao should have admitted them into his lists. In the absence of a 'Linguistic Survey' we are not altogether helpless in determining questions of general currency. Modern conditions of life have set on foot migrations on an unprecedented scale. Courts, schools, colleges and offices are places where local peculiarities of speech of different districts and different sections of society are represented. The Railway is a school of dialects. The serious student of language does not lack opportunities of investigating dialectal variations. There is also an abundance of recorded evidence of the speech in various districts. To show their ubiquity Gurazada quotes the verbal forms in "st" picked up at random from his collection of *Books and Manuscripts*. (I) In 1868 Major T.G.M. Lane, Telugu translator to the Government of Madras, published by order of the Secretary of State for India, a collection of official documents in the Telugu language consisting of 'Urjees' (petitions) and other papers filed in

courts of justice for the use of candidates for the Indian Civil Service. They were collected from every district of the Presidency except Ganjam and Kurnool (it can be placed in the Appendix VIII).

(ii) At one time translations of Acts in the Fort St. George Gazette were in Modern Telugu. In the translation of the *Indian Limitation Act, No.XV of 1877*.

The late Puvvada Venkatarao, an enterprising publisher, compiled a book containing Madras Act No.1 of 1889 Allied Regulations and Rules. Gurazada quoted several forms from the sixth edition(1890).

(iii) Christian Literature:

1) Four story books published from 1874 to 1877 A.D. 2) Twelve story and tract books published from 1872-78. 3) Twelve letters of a Hindu convert (1880). 4) The Jewel mine salvation 1873. 5) Phulamani and Karuna (1881) page 89. 6) Come to Jesus (1855). 7) Hymns arranged in metres (1849). 8) Treasures of the spirit (1887). 9) The barren fig tree (1880). 10) Jessica's first prayer (1879). 11) The habits of animals (1855) Janthu Swabhavadeepika. 12) On bathing (1877). 13) The turban with a border of gold (1879). 14) On famine. 15) The story of the pink chaddar by A.L.O.E. 16) Wreath of stories by A.L.O.E. 17) History of the true incarnation. 18) A dialogue on salvation. 19) Polycorp a witness. 20) Gurazada's collection containing three old translations of the Bible. The oldest is an odd volume of the New Testament without title page of which the second is a translation of 1881. The third is also a translation of 1890.

iv) The leading Periodicals:

1) *Vivekavalli* (Chicacole), December 1912. 2) *Desamata* (Rajahmundry) 5th November 1913. 3) *Krishna Patrika* (Masulipatnam) 1st November 1913. 4) *The Gnanodaya* (Masulipatam) 1st October, 1912. 5) *Andhra Bharati* (Masulipatam) September 1912. 6) *Hindujana Samskarini*, the journal of Sadharana Brahma Samaj in the Summary News of June, 1891.

v. The literature which has widest circulation among the people, far wider than any literature in the poetic dialect, consists of tales, stories, ballads, songs etc.

a) Stories:

1. Chardervish by Yerramilli Mallikarjunakavi which went through many editions from 1863 to 1912.
2. Rechukka and Pagatichukka.
3. Sukasaptati.
4. Kasimajililu.

b) Ballads and Songs of Ladies:

- 1) Kuchhala Katha.
- 2) The Ellore Collection of Women's songs, 3 volumes.

vi) Ballads of wandering Ministrels:

1. The siege of Bobbili, A Bazaar edition of February 1910 (in pages 4 & 5).
2. The siege of Bobbili, a manuscript copy in Gurazada's own collection.
3. The story of Balanagamma.
4. The story of Rama by Parvati Vardhana and Annapurna.
5. Palnati Veeracharita, a manuscript in his own collection.

vii. Mackenzie Collections and other Local Records:

1. The Chronicle of Kondavidu.
2. The Chronicle of Barabatti in the Cuttuck Province.
3. The Mackenzie Collections. Local records Vol.4. The History of the Pusapaties.
4. The Kayfiyat of Kokata in the Ceded Districts.
5. The Kayfiyat of Srikakulam in the Krishna District.
6. The Annals of Handeh Anantapuram in the Anantapur District published by Brown.

VIII.

1) Dramatic Literature:

Modern Telugu enters into many dramas. In this respect Rao Bahadur K. Veeresalingam Pantulu takes lead. Modern Telugu enters largely into the 1. three volumes of his collected works.

2. Susena Vijayamu by J. Hanumanta Rao, 3. Varasulkam by R.V. Subbarao, 4. Ushaparinayamu by Dronamraju Sita Ramarao of Rajahmundry. 5. Rukmangada by N. Suryanarayanaswamy. 6. Kulasekaracharitramu by Aryasomayajulu Lakshmi Narayana Sastri. 7. Suniti Devicharitramu by Valluri Bapiraju Pantulu. 8. Vidhileka Vidyudu by M.V. Venkatachala Ayya, 9. Apavadatarangini by the Zamindar of Polavaram. 10. Tahasildar Vesya Prahasanam by B. Surayya.

Popular Poetry:

Vemana's Verses, Brown's Edition, Kuchimanchi Jaggakavi Chandrarekha Vilapamu, Venugopala Satakamu.

ix. School Books and Books of General Interest:

1. Telugu first book of the Christian Vernacular Educational society for India 1876, 9th Edition, 5000 copies. Total copies 35000. 2. Geography of the world by George Beer 1852 A.D. 3. The habits of animals 1855. 4. First standard Arithmetic C.V.S. 1876. 5. Arithmetic 1848. 6. The English Instructor No.1. For the use of English schools in the Telugu country. 7. First lessons in Telugu by Col. Rogers. The text rendered into Telugu from the

Tamil Kathamanjari by Maddali Lakshmi Narasayya Pantulu, 1880. 8. New Testament stories. 9. Kasiyatra Charitra by Yenugula Veeraswamy. 10. Brown's Telugu Reader. 11. Morris Telugu Selections. 12. Ramadas Bandikhana.

x. Old Manuscripts:

1. Telugu commentary on Andhra Sabha Chintamani a standard grammar. 2. Prose Southern Vishnava Literary Telugu. 3. Rangarat Chandamu, a standard work on prosody. 4. A commentary of Raghava Pandaviyam.

xi. Proverbs:

He also consulted a number of Telugu proverbs. Most of those proverbs are taken from 'A collection of Telugu proverbs' by Captain M.W. Carr (1868). He utilised them in his research work relating to the Minute of Dissent.

xii. Linguistic Survey of India:

1. From the specimen of Telugu standard dialect (p.590).
2. Kamathi Dialect (Bombay and its neighbourhood) p.596.
3. Dasari Dialect (Vastha) p.600.
4. Beradi Dialect (Vasthavu, Vosthayi, Vasthanu) p.602.

xiii. The following forms are quoted from letters written to a pleader in Gooti by clients residing in various surrounding villages

- b) From Similar letters addressed to a pleader of the district court of Kurnool.
- c) From letters addressed by parties residing in the Ceded districts to persons residing in Anantapore.

There are two classes of forms in (st). Numerous are the present participle forms in-tu to which the personal terminations are added. In others the past participle 'ti' coalesces with the final consonant of a verbal theme. The great frequency of forms with 'st' is due to the very large proportion in the language of Sanskrit verbs which take the formative 'Inchu'.

To establish and prove the above forms Gurazada consulted a number of grammar book.⁵⁸

The present participle in 'tu' or 'utu' has a very respectable pedigree. It has its sisters in the oldest cultivated Dravidian Languages.⁵⁹

Gurazada states "Professor Seshagiri Sastri gave a higher status to forms with 'tu' than to forms with tsu".⁶⁰

Inscriptional evidence to the Minute of Dissent:

The following account deals with the research work done by Gurazada relating to the 'Minute of Dissent' on the basis of inscriptional evidence.

In Telugu the participle in 'tu' or 'utu' is much older than the earliest grammar of the poetic dialect which was compiled by Ketana in the latter part of the thirteenth or early part of the fourteenth century.⁶¹

Gurazada also quoted a few forms in 'st' from the other district inscriptions.⁶²

The past first personal form "Istimi" must have been in general currency for centuries before it could have entered into inscriptions found in localities so distant from each other as Simhachallam and Nellore. It has gone out of general currency in the Circars and also in Nellore says Gurazada. The past forms in 'sti' persist on the Tamil borders and probably on the Canarese borders also. In the Circars the forms 'Istimi' and 'Divistimi' are found fossilised in benedictory and donative formulae. "Divistimi" (we bless you) occurs in letters written by elders to youngsters, and istimi (we have given) in gift deeds. The form 'Istini' is employed by girls when distributing condiments at puja.

"Isthinamma vayanam puchukuntinamma vayanam".

It is probable that these forms went out of general currency in the Circars long ago, though how long ago it is not possible to determine. It is certain that in later inscriptions they appeared (as they appear now in letters and documents), in obsolete forms, which kept up an artificial life in a written dialect after they had died out of living speech.

The Tradition of an Immemorial Prose Dialect:

Gurazada says that his written dialect was not the "kavya" or poetical dialect. It was the dialect of the prose; and "we have recorded evidence of its existence for at least seven centuries".⁶³ It was a blend of obsolete and current forms. In inscriptions, the scribes freely employed spoken forms which did not conform to the usage of the poets. The feeling that such forms were vulgar or undignified or out of place in prose composition was foreign to them. On the other hand they must have felt that they contributed to the dignity of prose by employing obsolete forms like "istimi" which had once lived a vigorous life, and become obsolete without finding admission into the poetic dialect. The standing of these forms must have been very high to secure them an artificial currency in old world prose, when they had died out of living speech.

Not only are verbal forms with 'tu' and 'st' most widely current, the corresponding literary forms with 'chu' or 'tsu' are not current in standard speech,⁶⁴ and linger only in the fast disappearing old pandits slang⁶⁵ to which Brown refers in his grammar of gramya or vulgar forms.

Some of the forms with 'st' died out of current speech and were felt to be so important as to retain a place to this day in the traditional prose dialect.

Yet these forms failed to find a place in the Kavya dialect of the poets. Gurazada says "they do not" find place in the Sub-Committee's lists. Can there be stronger proof of the tradition of grammatical fixity of poetic dialect, or of the compelling influence which it exercised over the minds of Venkataraya Sastry and Lakshmana Rao when they prepared lists of current and archaic forms?⁶⁶

In Gurazada's opinion there are many other widely current, non-literary, spoken, grammatical forms which can be traced to hoary antiquity.

Many nouns in the poetic dialect denoting non-rational beings, inanimate objects and abstract ideas, end in 'Mu'. A large portion of such forms are Sanskrit derivatives. In standard speech these nouns appear with a final anuswara in which form they are current in Nellore also. It is doubtful if the sound corresponding to the symbol correctly represented the modification which the anuswara sound underwent when Sanskrit and prakrit neuter nouns were neutralised in Telugu. Sanskrit neuter nouns in (a) take 'am' in the nominative case. In prakrit this 'm' is replaced by an anuswara.⁶⁷ The same tendency is prevalent in Telugu so that Telugu scribes replace the final 'm' of Sanskrit words by an anuswara at the end of metrical lines.

The conjunctions *yun* and *nun*:

The conjunctions 'yun' and 'nun' of the literary dialect, are no longer in use in living speech. In modern Telugu the lengthening of the final vowel of a word gives a copulative sense. Sometimes a 'nu' or 'ni' is added to the final long vowel 'nnu' and 'nni' are also used as conjunctive post-positions, generally in writing.

Noun forms with a final anuswara from *Ancient Inscriptions* are given here.⁶⁸

<u>Number</u>	<u>Date</u>	<u>Form of the word</u>
1. Atmakuru		
24	1187-88	Raktam
24	1275-76	Samrajyam
2. Darsi		
43	1050-51	Darapurvakam
41	1134-35	Induvaram
6	1291-92?	Kshetram, Bhimavaram
13	1284-85	Punyam

3. Kandukuru

22	1237-38	Sagam
1	1315-16	Agraharam

4. Kanigiri

24	1268-69	Kasyapa Gotram
23	1393-94?	Devaraya Samudram, Pratipalakamga

5. Kavali

39	1207-08	Phalam
31	1217-18	Achendrarkam

6. Nellore

103	1218-19?	Dharmanga
28	1346-47	Cherisagam

7. Ongole

19	1153-54	Samarpanam
51	1155-56	Manyam

8. Papur

20	1247-48	Dharmam, Punyam, Rajyam
27	1392-93	Sasanam

9. Podili

1369-70

Gramam, Amaram,
Uttaram, Punyam.

Three inscriptions of Atmakuru, nine of Darsi, six of Kandukuru, two of Kanigiri, ten of Kavali, two of Nellore, fifteen of Ongole, two of Papur, one of Podili have found place in the research of Gurazada. In the same way around twelve inscriptions of the period of 1036-1175 A.D. found in the Draksharama Temple were also examined by him.

<u>Saka</u>	<u>Date</u>	<u>Form</u>
“	1036	Guruvaram, Vemavaram, Magavaram, Desam, Bhimavaram
“	1057	Nimittam

Like-wise, Gurazada examined ten inscriptions of Simhachela Devasthanam relating to the period of the middle of 1190-1222 A.D.

<u>Saka</u>	<u>Date</u>	<u>Form</u>
“	1190	Jeetam, Nimittam, Deepam
“	1222	Akhanda Deepam

In addition, Gurazada quoted under the caption "Modern conjunction forms from Butterworth's Nellore Inscriptions", the modern conjunctinal forms used in the ancient inscriptions. Thus, he quoted such conjunctinal forms from three from Kavali, three from Nellore twelve from Ongole, three from Podili and one from Papur inscriptions. In the same way he cited such conjunctinal forms numbering twelve from Draksharama inscriptions and of the same number from Simhachelam inscriptions. All these inscriptions pertain to eleventh, twelfth and thirteenth centuries. Unless one examines all these with a piercing look, he cannot find the examples cited by Gurazada. It is doubtless that Gurazada must have spent days and nights with ceaseless efforts in his endeavor. The inscriptions cited by Gurazada are pretty large in number and it cannot be gain-said, that he must have examined four or five fold of such inscriptions. The few of such examples cited by Gurazada are given below.

<u>Name</u>	<u>Date</u>	<u>Form</u>
Nellore		
118	1193-94	'Cheyunnu'
Ongole		
59	1167-68	'Chuttinni'
Draksharamam		
Saka	1036	'Meerunnu' 'Bhimeswarudunnu' 'Suryachendrulunnu'

Simchachelam

1090

'Nalugurunnu'
 'Chennunnu', 'Puttinni',
 'Iddarunnu'.

Gurazada has quoted examples relating to spoken language from the inscriptions of Krishna,⁶⁹ Vizagapatam and Godavari Districts also.⁷⁰ He has driven home the fact that the language used especially in the inscriptions in prose is very near to the spoken language. Here he cited many examples. This is the unparalleled research of Gurazada with which the contemporary writers have no acquaintance at all. Every leaf in the long article "Telugu Composition Committee Controversy" reveals Gurazada's untiring efforts on the subject. In the critical examination of the inscriptions so far as it relates to language, Gurazada is two generations ahead of his times and one will be awestricken for his ceaseless efforts. Great men are not born. But men are made out of hard work. Gurazada is one such.

Gurazada says that he proved conclusively the currency in the living vernacular, however wide, or however long, did not really influence, as a principle, the classification of forms by the Sub-Committee. The words current and archaic, no doubt, occur as column headings in the statements. The current column is full of archaic forms and such of the forms as happen to be current, or very similar to current forms, such as are common to the literary and spoken dialects.⁷¹

Element Common to the Poetic and Spoken Dialects:

There was never any trouble of difference of opinion about the use in composition of words and forms which are common to the poetic and spoken dialects, and a recommendation to use them was hardly necessary, and was not a concession to modern Telugu. By filling the current column with such forms, the Sub-Committee hoped to create the impression that they had affiliated a large number of non-literary spoken forms. But the Sub-Committee did not include in the lists, as they were required to do, polite spoken forms corresponding to the archaic forms irrespective of their use in literature.

Venkataraya Sastri explained to Gurazada that he did not use the terms archaic and current in their normal sense. Archaic meant for him, forms whose employment in prose, the sub-committee disapproved, and current meant forms whose use they approved. Out of about two hundred and fifty-six individual forms given in the list as current, more than half are archaic and the rest with one or two exceptions are sanctioned by "traditional grammar".

Gurazada says that the loose use of the words 'archaic' and 'current' in the discussions and the resolutions of the various committees, and the absence of scientific method in classification have introduced much confusion into their proceedings.

Current and Archaic:

According to Gurazada "current means what is current in speech, be it a standard dialect or a local or class dialect, and Archaic means what has passed out of such currency".⁷²

The technical terms current and archaic should, on no account, have been used divorced from their normal English signification.

When using the term current, the Tamil Committee's report does not indicate a standard speech or any local dialect with reference to which currency was determined. No doubt, the expression standard speech occurs in the table of contents of Subbaiah's note (member of the Tamil Compositon Committee), but a perusal of the paragraph denoted to the discussion of dialects in that note, leaves the impression that in Tamil there is no standard speech but only a babble of unimportant local dialects.

Gurazada says that the denial of a polite standard speech is an important article of faith of the old school. The Sub-Committee opines that "the proposal of some that the dialects of the Krishna and Godavari districts be imposed as standard language in the other parts of the Telugu country is unsound in Principle and will prove most mischievous in practice".⁷³ But Gurazada says "the majority of the Sub-Committee have thus cut the ground from under their feet. Under the circumstances, they had no right to discuss current forms or to undertake the classification required by the second resolution".⁷⁴

The old school labour under a misconception that no spoken dialect should be considered as a standard, unless it be uniform throughout the whole of the country in which the language is spoken. Even in countries like England where ideal conditions, conducive to uniformity prevail, polite speech presents marked variations.

“All can do is to record those facts which are accessible to me” says Gurazada⁷⁵ “that is to describe the variety of spoken English of which I have personal knowledge that is the educated speech of London and the district round it, which is the original home of standard English both in its spoken and literary forms. That literary English is the London dialect pure and simple, has now been proved beyond doubt by the investigations of the German Morsback. But the unity of spoken English is still imperfect. It is still liable to be influenced by the local dialects, in London itself by the cockney dialect, in Edinburgh by the Lothian and Scotch dialects and so on”.⁷⁶

The same author further states “A standard spoken language is, strictly speaking, an abstraction. No two speakers of standard English pronounce exactly alike. And yet they all have something in common in almost every sound they utter”.⁷⁷

Gurazada in support of his contention quotes Darmester a French grammarian, who says “in some countries of Europe conditions of standard speech prevail, compared to which, the conditions of Telugu in respect of uniformity may be considered ideal”. Again he says “and yet inspite of the triumph of the absolute monarchy and of three centuries of general and local

administration in which the language of Paris alone was used and inspite of the rise of the marvelous literature which has given to French an unrivaled position in the eyes of the world, the language has not yet achieved the conquest of the whole land. At present, provincial in the cities of the south and local patois in the greater part of the country, districts belonging to the language d'oui are still spoken side by side with French, in the country districts of south the peasants hardly know any other speech but their patois; the Basque region and lower Brittany have been hardly affected at all by French.⁷⁸

Standard Spoken Telugu:

What the Sub-Committee condemns as unsound in principle, the imposition of the dialect of one part of a country on the other parts as the standard language, is exactly the process which occurred in the formation of standard speech at every turn in linguistic history. Everywhere the speech of courts and of centers of learning displaced its neighbors less favorably situated and developed into standard language.

There is little doubt that the same process occurred also in the Telugu country in the distant past. Whatever the old school may say to the contrary, eminent scholars and the people of the Telugu country are agreed on the point that there is a dialect which is acknowledged as the standard. It is no other than the Telugu of the Krishna and the Godavari Districts.

Vengi, near Ellore, in the Krishna District (presently West Godavari District of Andhra Pradesh), and Rajahmundry in the Godavari district were for many centuries, the capitals of the powerful Andhra Kingdom of Vengi at whose court Telugu was first cultivated. Under the Eastern Chalukyas, the dominions of the Kings of Vengi included the greater part of the Vizagapatam District and extended to the South-West into the Nellore district. The inland parts of the Telugu country were absorbed during this period by the kingdoms of Dravida, Karnataka or Maharastra.⁷⁹

The first eminent Telugu poet whose work is extant, the poet whose language set the standard for the literary dialect in after times, lived at the court of king Raja Raja of Rajahmundry and was an old resident of the capital. He claims to belong to a Brahman family which was attached to the royal house for generations. He is no other than Nannayya Bhattaraka, the famous writer of Telugu Mahabharata.

Historical conditions point to but one conclusion that the Chalukyan court at Rajahmundry set the standard both for speech and for literature, and that the influence of that standard extended to the utmost limits of the kingdom of Vengi. Beyond it, the standard was carried by the influence of court-poets and pandits-literary dictators whose rule was not circumscribed by the narrow limits of a kingdom. Gurazada says "to this day Rajahmundry maintains its pre-eminence in literary activity".

There is overwhelming evidence to prove that a standard speech exists in Telugu and that it is no other than the polite speech of the Godavari and Krishna districts.

Foreigners like Grierson and Stenknow, C.P. Brown, William Brown, Arden and others, who came to India and learn the Telugu language, supported the spoken language in their works. Gurazada also quoted the opinions of the foreign individuals in justification of the spoken language in his 'Minute of Dissent.'

"The dialect spoken in the Northern Circars is usually considered, the purest form of the language".⁸⁰

Speaking of Telugu dialects in Northern India, Grierson says "In reality the differences in phonology and inflexional system is so unimportant that those local forms scarcely deserve the name of a dialect".⁸¹

If the varieties of Telugu spoken by the Telugus settled in different parts of Northern India, do not deserve to be distinguished as dialects, there is little sense in dividing polite speech into dialects by towns and districts as Vizagapatam dialect, Rajahmundry dialect and so forth. If the Komatu⁸² dialect, of which a specimen is given does not deserve to be distinguished as a dialect, because it does not differ from the "ordinary" standard Telugu, the polite speech of even border districts does not deserve that designation and the fact will have to be recognised that standard Telugu is remarkably uniform.⁸³

William Brown says "The gentoos⁸⁴ spoken as the higher classes in the Northern Circars, particularly the better educated of the Rajah caste in the Vizagapatam province may be considered the most refined and, perhaps, the most perfect Gentoos spoken at the present day⁸⁵. He advised European students of Telugu to select a tutor from "some district north of the river Krishna".⁸⁶

Arden in his Telugu grammar says "The Telugu spoken in the Krishna and Godavari districts, which is the purest and most largely used, has been taken as the standard, and the principal differences, met with in the Cuddapah district have been pointed out and explained As colloquial dialects of Telugu slightly differ, the book has been arranged to suit as far as possible, all dialects".⁸⁷

K. Veeresalingam Pantulu says "It (Telugu) is spoken, and written in its purity along the coast-strip between Nellore and Vizagapatam and in the four districts of the Madras Presidency included within those limits".⁸⁸

The word Telugu derives from "Trilinga" Telugu grammarians gave Srisaila in the Kurnool district and Draksharaama in the Godavari district, as the Western and the Eastern limits respectively of the Telugu country, which again bears testimony to the importance of Krishna and Godavari Telugu.⁸⁹

Uniformity of Standard Telugu

The remarkable uniformity of Standard Telugu is due to physical, social and historical conditions. The Northern districts of Andhra are isolated on one side by mountain ranges inhabited by uncivilised tribes, and on the other by the sea. The Brahmanas who were repositories of culture and the creators of polite speech were constantly at requisition at the courts of kings and chiefs, and everywhere at ceremonials where sumptuous feeding and largess could be had. The proverb goes that the king was respected only in his kingdom, but a scholar everywhere as quoted by Manu in his Smrithi. We learn from inscriptions that, when large Agraharams were granted to Brahmins, Scholars from far and near were invited to settle in them. Brahmin families were constantly moving about the country, their objective generally being localities which offered facilities for betterment. A cursory examination of brahmin family names which, in most cases, are names of villages in which the families once lived, will show the extent of their migrations. The Brahmin created the standard at the capital, and carried it everywhere. The warrior castes were no less restless than the priestly caste. Endogamous castes and sects spread over the whole country were a strong unifying factor. Frequent famines also must have set on foot migrations on a large scale. This state of flux of the higher classes gave their language uniformity. The conservative character of the people and their constitutional respect for authority, left little room for developmnt of individuality which is at the root of all change.⁹⁰

Under the British rule more potent causes for the spread of the Standard Speech have come into operation which it is needless to detail. The home of Standard Speech has not merely retained its importance under modern

conditions but has shot into the first rank among the districts of India in respect of material prosperity and educational and literary activity. The Godavari and Krishna deltas are among the richest districts of the world. The great rivers, the sea, and the mountain ranges offer infinite possibilities of development. The east coast is also studded with important zamindaris which have always been centres of ancient learning.

“Scholars are agreed that the Telugu of the East Coast districts is the standard. Currency, must therefore, be determined with reference to it. This does not, however, mean that important local variations of other districts should not receive recognition in literary composition. Such variations are not really a handicap but a distinct gain”. “Unity in variety-this is life-unity without variety-this is death. Therefore dialects should be allowed to live”.⁹¹ This statement of Gurazada speaks of his flexibility of his modern thought as opposed to the rigid pedants.

Misuse of terms:

Old school misused some terms among them, one is the term grammar.⁹² Sweets, an English grammarian says “Grammar is generally used to imply a mainly practical analysis of one special language, in which study, general principles and theoretical explanations are subordinated to concise statements of facts and definite rules”.⁹³

“In considering the use of grammar as a corrective of what are called ungrammatical expressions, it must be borne in mind that the rules of grammar have no value except as statements of facts; whatever is in general use in a language is for that very reason grammatically correct. A vulgarism and the corresponding standard or polite expression are equally grammatical each in its own sphere-if only they are in general use. But whenever usage is not fixed whenever we hesitate between different ways of expression, or have to find a new way of expression then grammar comes in, and helps us to decide which expression is most in accordance with the genius of the language, least ambiguous, most concise, or in any otherway better fitted to express what is required”.⁹⁴

“We do not study grammar in order to get mastery over our own language, because in the nature of things we must have that mastery before we begin to study grammar at all, nor is grammar of much use in correcting vulgarisms, provincialisms and other linguistic defects, for these are more dependent on social influence at home and at school than grammatical training”.⁹⁵

On the basis of the above observations of ‘Sweet’, Gurazada points out that grammar is that it should be such as to admit modifications according to the needs and not rigid as proposed by the pedants.

Two Dialects and Two Grammars:

There are two principal dialects in Telugu, one an archaic and artificial literary dialect, and the other, the living polite dialect. The facts of the two dialects differ considerably and since grammar is a statement of facts, each dialect has a grammar of its own which takes account of its facts. The literary dialect acquired grammatical fixity centuries back. In other words, it did not keep pace with the changes undergone by living speech. It is, therefore, a dead language and its facts are found in books. The facts of polite speech are in the mouths of the best society.

Some members of the old school resent the application of the epithet *dead*⁹⁶ to the poetic dialect; but the word is a technical term of the science of language, and conveys no offence. On the other hand, it is redolent of power, beauty and sanctity. Living influence is a metaphor and means influence felt at the present day. But such influence does not constitute them living languages. 'Genung' explains the nature of a living language in the following paragraphs under 'Present Usage'.

"Under this head come the considerations that should influence the writer on account of the age of words; in general he should admit only words in good standard present usage. Language evinces its life as do all living things; by growth on the one hand, taking in and assimilating new expressions, as advancing thought or discovery or invention demands them; and on the other hand, by excretion, continually discarding old locutions for which there is no further use. It is this phenomenon of growth and the excretion that

distinguishes a living language from a dead one; the latter kind, like Latin or Hebrew, can be added to mechanically, but it does not grow; nor on the other hand does it diminish, being fixed and crystallised in its existing literature. Because it is thus fixed it does not take hold as does a living language; the spirit has gone out of it, so that at best its life can be only galvanised life"⁹⁷.

"In a living language there are always many words on the frontiers of the too new or too old whose use is a matter of uncertainty and debate; and has to be determined by a general consensus of literary usage and authority, in which not only refined speech but the relative rank of authors has to be taken into account".⁹⁸

Here Gurazada raised a point that 'they seek to apply to Telugu the principles of standard of usage laid down by English writers without necessary qualification. The usage of the best speakers and the best writers is the standard in English. It is so because the language of literature in English has kept pace with the changes undergone by standard speech, but did not acquire practical fixity like the ancient literary languages of the East. In other words in English there is nothing like the cleavage which exists in Telugu between the spoken and written idiom. Therefore in Telugu the usage of the great writers who wrote in the poetic dialect, can set the standard only for that dialect. On the other hand for new literature in modern Telugu the usage of the best speakers alone can set the standard until a literature develops as in modern Bengali. While laying stress on the usage of great writers as the standard of usage for Telugu, the old school carefully avoid all reference to the other English standard of usage, namely, the usage of the best speakers.

Gurazada observes that members of the old school generally treat Telugu as one language with one grammar which they call traditional grammar, accepted grammar, or existing grammar. This belief is due to the domination of the influence of the old world pandit who refuses recognition to polite speech.⁹⁹ A vague idea seems to prevail that the grammar of the literary dialect has universal application to all dialects, whose usages are considered right or wrong according as they conform or not to its rules. This process is something like judging the correctness of Italian by the grammar of Latin or of the Prakrits by Sanskrit grammar. Gurazada is afraid of these new grammatical distinctions of traditional grammar, accepted grammar, and existing grammar are not used with any clarity of conception and are meant by their very vagueness, to create an impression that the grammar which they connote is fortified by ancient authority and modern acceptance. If by traditional grammar the old school mean grammatical treatises of orthodox writers old and new, it would be only another instance of the irresponsible manner in which they set up as standard what is unscientific and unsound.¹⁰⁰ Burnell made a reference to the shortcomings of the Telugu grammarians. "The great and the real merit of "Sabdamanidarpana" is that it bases the rules on independent research and the usage of writers of repute, in this way it is far ahead of the Telugu and Tamil treatises, which are much occupied with vain scholastic disputation"¹⁰¹. The contrast between the method of Telugu grammarians and Canarese grammarians is put pointedly in Rice's remarks on Bhattakalanka's Canarese "Sabdanusasana." It is not an antique treatise dealing with archaisms and obsolete terms interesting as a literary movement though of little practical value, but has the advantage of treating the whole

range of the language down to the modern period and its rules are such as apply to the present time".¹⁰²

"The Committee is bound to proceed on the basis of the existing Telugu grammar, such was followed by standard grammarians like Chinnayya Suri and Seetharamacharlu and to consider in what respects, if any, the strict rules of that grammar may be departed from, in the interests of simplicity and clearness of expression".¹⁰³

Gurazada feels that the Committee has not understood the spirit of the terms. That the wording of the resolution betrays a strange ignorance of the nature and functions of grammar. A good grammar is based on usage which a bad grammar cannot adequately represent. Until that usage changes grammar can not change. To change the rules of grammar first, and to seek to change usage in accordance with such change is an impossible process in respect of a living language and wanton vandalism in respect of a language that is dead.

Much of the inconsistency which characterises the pronouncements of the old school is due to a vain attempt to treat a highly archaic and artificial literary dialect as a living tongue.

J. Ramayya wrote in his pamphlet as follow: "As a member of Text-book committee, Appa Row would approve books written in accordance with the rules of accepted usage and grammar as well as books which contravene those rules. In writing composition in the school final and Intermediate examination, he would leave the candidates choice either to conform or to violate the rules of grammar".¹⁰⁴

K.V. Lakshamana Rao recognises but one grammar, which he calls the traditional grammar and speaks of polite Telugu which he calls "gramyam" as "non-grammatical, dialectal and slang". Its forms are "foreign to grammar".¹⁰⁵ Later he says "that the new school of the linguistic reform has no grammar of its own".¹⁰⁶ Here he probably means a treatise on grammar. But Gurazada says that his (Ramayya's) statement is somewhat surprising when we consider that modern standard Telugu has received a more thorough and scientific treatment from modern scholars like Campbell, Caldwell and Stenknow that the old poetic dialect did at the hands of orthodox grammarians.¹⁰⁷

While dividing polite speech into innumerable dialects, some writers of the old school refuse to recognise, explicitly or by implication, the existence of two distinct dialects like old literary and modern spoken. Such of them as to take an extreme position are at least consistent when they speak of one grammar for Telugu, but Ramayya believes in different dialects and one grammar. At Madras conference¹⁰⁸ the scholars passed a resolution stating "that there were no essential differences between literary or grandhika Telugu and spoken or vyavaharika Telugu". "Madras Times" reports as follows: a writer said "the speakers were unanimous in declaring that there was no need for the reform as there was, strictly speaking, no such thing as spoken or different from written Telugu".¹⁰⁹ Gurazada says "in a memorial to the Government which Ramayya proposed for adoption at a meeting held in Madras for that purpose appears this somewhat startling statement! The distinction between modern and old Telugu exists only in the imagination of reformers and is unintelligible to Telugu people. We have nothing in Telugu

corresponding to old English, what they call modern Telugu is nothing but the colloquial dialect”.

Ramayya in his pamphlet says “The difference between the dialects grammatically is no more than exists between the literary and the colloquial dialects generally.”¹¹⁰ But every student of the science of language knows that among conservative oriental peoples with an ancient civilization, literary languages showed a tendency to acquire fixity, while the spoken languages changed and as time went, widened the cleavage between the spoken and the written Idiom. Caldwell writes “it is remarkable peculiarity of the Indian languages that, as soon as they began to be cultivated, the literary style evinces a tendency to become a literary dialect distinct from the dialect of common life with a grammar and vocabulary of its own”.¹¹¹ This tendency has been noticed by eminent authorities on the science of language.

In the opinion of Whitney the language should be allowed to grow. Any restriction if imposed will be purely temporary. Time will solve the problem. This is evidenced by the fact that today this spoken language is used at every level and in-fact the traditional bookish language has almost gone into oblivion.

The cleavage existing between the literary dialect and polite speech in Telugu, hardly requires proof. Stenknow says “on the other hand the difference between the conversational language and the literary form is considerable. The greater part of Telugu literature consists of poetry and is written in a dialect which differs widely from the colloquial form of the language.”¹¹²

Cambell says, "Nearly the whole body of the Telugu literature consists of poetry, written in what may be termed the superior dialect of the language; but so different is this from the inferior or colloquial dialect in common use among all the classes of people, that even to the learned, the use of commentaries is indispensable for the correct understanding of many of their best words".¹¹³

Arden says "In Telugu the dialect used in ordinary conversation differs so much from that used in grammatically written books that thousands of natives, who use the language as only the medium of conversation, cannot read a grammatically written book, or understand it, when read to them. For the same reason, a foreigner may be able to read and understand a Telugu book, but at the same time may be unable to converse with Natives, or understand what they say to him. Owing to this great difference between the colloquial and the grammatical dialect, in the present work the former has been kept entirely distinct from the latter".¹¹⁴

"Upon opening a Telugu book written in the grammatical dialect, the student will find, that not only do the forms of the individual words differ very considerably from those used in common conversation, but that the words are so run into each other, and have their initial letters so altered, that the whole is rendered almost unintelligible".¹¹⁵

C.P. Brown writes in his preface to his dictionary "if we wish to be intelligible we must use the common dialect. The two dialects differ almost as much as ancient and modern Greek; and were a resident in Athens to attempt

to transact business in ancient Greek (using likewise poetic elision) he would not easily be understood; nor can the Telugus understand us, unless we speak and write as they do. These remarks are made in consequence of the publication, by Natives at Madras, of some small works on grammar and religion, which by using poetical rules are hard to be understood". He also further states "As the principal Telugu rules are used in poetry, but much neglected in common life, I have placed them at the end of this grammar to be referred to when questions arise in Telugu poetry. Among the Natives these rules are known to few but poets: who use them (and often break them) in writing verse".

"Each of the Southern languages has a poetical and a vernacular dialect: which vary as widely as Saxon varies from English."¹¹⁶

In the columns of the "*Madras Mail*" a correspondent takes great pains to defend the misuse of the term "Grammar" by writers of the old school. He divided it into "traditional grammar", "accepted grammar" and "existing grammar", "grammar in the narrow sense of the pedagogue and the school time-table". The writer seeks to draw a distinction between descriptive and historic grammar on the one hand and Normative or didactic grammar on the other. But modern scholarship does not recognise the authority of Normative grammar except within very narrow limits and the modern world refuses to acknowledge its authority when it seeks to 'measure the correctness of current speech by the standard of a more or less arbitrarily chosen past period often termed classical'. The nearest analogy in European history to the pretensions of the Telugu poetic dialect was the "Humanistic apotheosis of the Ciceronian

Latinty' and the unreasonable contempt of the humanists for the medieval Latin which after all was the organic development of the speech of Rome".¹¹⁷

Gurazada says "the grammatical puzzle sprang from a desire to find a bad name for a dog that was to be hanged. It obviated the necessity of explicitly recognising the existence of two dialects and facing the problem as to which of the two dialects was best indicated as a suitable instrument of modern prose".¹¹⁸

Gurazada insists on the flexibility of the grammar according to the needs of the time. When the language changes naturally the usage of grammar also should change. In this connection it should not be misunderstood that it should violate the principles of grammar. But the usage especially of the verbs should be in the spoken language is the essence of Gurazada's contention. Now in the bookish language, for example, it will be written "Aataduvachi Yunnadu (he has come). In the spoken dialect it will be written as 'Atanu vachadu' which again in English means the same. Thus the lucidity of the language is to be maintained in the modern spoken language.

Gramya:

Gramya is a technical term of the grammar of the poetic dialect which is variously explained. The first grammarian Ketana states "gramya bore the same relation to the poet's Telugu as the Apabrahmsa (common vulgar term) of the Sanskrit grammarians bore to the classical Sanskrit".

Appakavi says that "the gramya is the speech of the rustic classes".¹¹⁹ The old school call the polite Telugu of the present day gramya¹²⁰ and the term is rendered by the English words 'vulgar, slang, dialectical, ungrammatical'.

The character of slang and the vulgar is in the first instance, determined by the speech-sense of polite society, from which it is imported into literature. As irony would have it, the Telugu poetic dialect contains a large number of low class forms which are considered vulgar in polite society. Gurazada gave one such example, which is condemned as improper in the polite society of the circars. The past-tense forms formed from the past participle adjective (vachinadu, kottinadu) which means he came, he has beaten. Mothers administer a prompt rebuke to children when they pick up such forms from their low class surroundings.

The Real Problem

Gurazada says "social, political and literary ideals have changed. Literature is no longer confined to a cult; and mass education which is one of the greatest blessings of British rule has necessitated the creation of a modern prose in Telugu".¹²¹

He further states that "the use of archaisms to a limited extent is permitted in English poetry. But archaisms are considered to be incompatible with prose style. A modern prose must be based on present usage."¹²² In this respect the Telugu composition committee states "the object to be kept in view

is to make the written (prose) language be as nearer as possible to spoken speech.”¹²³

“Prosaic work is not meant here merely work in prose, for prose may sometimes be applied to subjects not prosaic. The meaning rather is, prose expressing common homely ideas and in the spirit of ordinary life. The ruling standard of choice made imperative by the dominating prose mood, is utility. As long as this standard of utility dominates, any expression that promotes the end is open to prose”.¹²⁴

“The staple of a diction governed by such practical mood will, of course, be the words of ordinary life and the recognised usage of the day. Any departure from this into a more abstruse or dignified region carries with it its sober justification. The hardest words to reconcile with this utilitarian vocabulary are the archaic and abbreviated forms of poetry; if in any prose they are found, it is such prose as seeks confessedly to produce poetic effects. This exception aside, in as much as the pedestrain movement of prose has no occasion for quaintness, and the rhythm of prose does not require abbreviation, when such terms are employed they have merely the effect of affection and finery.”¹²⁵

“Some people have fondness for old words may also be, for old China, a fashion, a craze; and when writers adopt them as mere affection, their style becomes artificial and fanciful and loses its earnestness and power”.¹²⁶

“Every language contains a large stock of words that are not in good prose use. Among these may be mentioned archaisms or obsolete words”.¹²⁷

In this connection the above views of Gurazada were also supported by the observations of the foreigners. Campbell defines the usage as “a) Reputable b) National and c) Present use; present use as opposed to past use, we need not discuss; for few of us are tempted to use abandoned old words”.¹²⁸

“Language is constantly changing. Yet it changes so gradually that it may be regarded as fixed for the lifetime of any one writer. The usage to which we must conform, therefore, is that of our time. We can not justify a violation of modern usage by quoting Shakespeare, any more than Shakespeare, if he had infringed on the usage of his day, could have defended himself by quoting Chaucer. Plainly therefore, our standard of expression must be the practice of good writers and speakers of the present day”.

“Knowledge of good usage can be acquired only by associating in life with the best speakers or in literature with the best writers. Neither the grammar nor the vocabulary of one age is precisely the grammar or vocabulary of another. The language of a latter period may not vary much from the language of an earlier one, but will vary somewhat. It is not necessarily better or worse; it is simply different”.¹²⁹

“Language is at best only symbolic of the word of consciousness, and nearly every word is rich in unexpressed associations of life-experience, which gives it its full value for the life of mind. Subtleties, delicacies, and refinements of feeling and perception are only indicated by words; the rest lies deep in our conscious or unconscious life, and is the source of the tone and

colour of language. Words accordingly must be steeped in life to be living; and as we have not two lives, but only one, so we have only one language".¹³⁰

The opponents of the modern school are all grouped under one name, the conservative, traditional or orthodox school. But in practice there are various groups. Ramayya recognises two schools,¹³¹ Lakshmanarao concedes that there are three,¹³² differing widely from one another on the question of how far it is desirable to follow the traditional grammar and the classical style in modern prose .

Gurazada called the opponents of the modern school as the Neo-Kavya school. It may roughly be classified into three groups¹³³. But Lakshmanarao calls this Neo-kavya school; the school of modern prose.

It means that it is progressive in ideas of style. But since dialect is the real basis of classification, this school does not accept spoken currency as the standard of usage as against literary tradition, but professes to conform to that tradition. The Kavya dialect was no doubt the dialect of the earliest and the best of the poets, and the dialect with which the grammarians busied themselves, but the employment of the term grammatical dialect has led some persons to believe or make others believe, that the spoken dialects are ungrammatical. The modern school employ polite speech. There are two sections: (I) which avoid archaisms altogether (ii) admit archaisms sparingly according to literary exigencies.

The Kavya School:

The kavya dialect was the product of a condition of society dominated by narrow social, political and literary ideals. The masses lived and laboured for the benefit of the aristocracy; and the education of the sudra was a crime. This was the order of the day.

The education of the masses was no part of the orthodox tradition. Learning and literature were the monopoly of the Brahmin to whom Sanskrit precedent was sacred and inviolable. Telugu literature originated under sanskrit influence and as the beginnings of Telugu literature synchronised with the decadence of Sanskrit literature, the conventions of language and art which characterised that decadence, fixed themselves in Telugu literature.

The kavya dialect was a poetic dialect. In the absence of mass education or democratic religious movements, the Telugu poets did not feel the need for prose. Prose pieces, no doubt, entered into poems.¹³⁴ Old literary Telugu was a poetic dialect. Its development was determined by the needs of a highly conventional poetical literature with a complicated system of versification. Words and grammatical forms which expressed set ideas, or met certain ever recurring, metrical exigencies, were retained in the language permanently as a valuable and indispensable asset. Telugu poetry appealed to a narrow cult. Scholars wrote for scholars and as time went on, unintelligibility was felt to be a high literary merit. The kavya dialect abounded in learned Sanskrit and in archaisms.

So this situation which prevailed till then irked a sensitive Gurazada, the champion of the spoken language movement.

Vocabulary:

“Perphaps, no language of the world has a more copious stock of synonyms than the Telugu poetic dialect; for, here, we have the singular phenomenon of an almost wholesale annexation of a great dead language, Sanskrit, and unrestricted borrowing from the literary prakrits” says Gurazada.

In the following table¹³⁵ there are number of synonyms for a word and number of synonyms now in current use:-

Number	Idea	Number of synonyms	Number now current
1.	Woman	130	7
2.	Beauty	91	11
3.	Cupid	88	1
4.	Love	71	10
5.	Courtesan	50	6
6.	to die	79	5
7.	War	42	7
8.	Warrior	56	5
9.	Deceit	44	14

In the following list Sanskrit synonyms took into account only Telugu words and Sanskrit derivatives which together are called achcha Telugu (pure Telugu), by Telugu grammarians.

Number	Idea	Number of Synonyms
1.	To excel	97
2.	To spread	90
3.	Much	6
4.	Little	82
5.	Sorrow	84
6.	Joy	33
7.	Anger	58
8.	Enemity	27
9.	Pride	59
10.	Prosper	56

The Tradition of Grammatical Fixity:

The grammar of the literary dialect acquired practical fixity long long ago; Grammarians have laid down in unmistakable terms that the usage of the most ancient poets was the standard. Ramayya says "the dictum that poets should use only such words as were used by Nannaya in his translation of Mahabharata". Appakavi defines a satkavi (good poet) as "poorva kaveswara vakprayoga dakshudu"¹³⁶ i.e., one who is skilled in using the language of the ancient poets. With a vocabulary largely obsolete and a grammar which had acquired practical fixity in the dim distant past, the kavya dialect is not indicated as a suitable instrument of modern prose.

The Makers of Neo-kavya Prose:

“British Rule with its broad educational ideals necessitated the creation of a modern prose, but the task fell into the hands of persons who had no notion of the requirements of a modern prose. An intimate acquaintance with English literature and literary history and a mastery of at least the technique of literary art, were the qualifications required in a writer who undertook the creation of a modern prose in Telugu. The pandit who assayed it in the first instance and the layman who followed in his wake with an uncritical and superficial knowledge of English literature, were both not qualified for the task. They gave Telugu prose a wrong start and the result proved injurious to literature and to education”. This is the true feeling of Gurazada.

Under missionary influence, Telugu School books were once written in the polite spoken dialect, and spoken forms used largely in the translations of the Bible.

The following is the relevant extract from Gurazada's The Telugu Composition Committee:

“But Elementary education came under the influence of the pandit and the school books were written in the poetic dialect. Even the pandit realised in time, that a study of the poetic dialect was beyond the capacity of Elementary school boys, and that it was an unsuitable medium of instruction in elementary schools. He, therefore, sought to simplify it by deliberately violating some of

the rules of its grammar, chiefly those bearing on sandhi. In 1856 the Upayukta grandha karna Sabha¹³⁷ (U.G.K), (the society for the writing of useful books of Madras) wrote "outlines of geography" in the cyclic year Saumya corresponding to 1849 A.D. They made a new departure in this edition. They discarded difficult sandhis and observed only such sandhis as are in common use, though such a process involved violation of grammar. They have made the style very easy, and brought out this revised edition".¹³⁸

This step was a turning point in the history of Telugu. It was unfortunate that U.G.K. Sabha should have started the fallacy that the discardence of sandhi was an advantage. To a student who could understand the obsolete words and archaic forms of the literary dialect, sandhi is not likely to present difficulties. The object with which the U.G.K. Sabha violated sandhi was soon forgotten and breach of sandhi became a fashion and an end in itself.

Caldwell remarks "There is a tendency in all the Dravidian languages to pronounce 'e' as if it were 'ye' and 'o' as if it were 'wo'. In colloquial Tamil this pronunciation though often heard, is seldom represented in writing but in modern Canarese and Telugu 'y' before 'e' and 'w' before 'o' are often written as well as pronounced."¹³⁹

Another important feature in which the phonology of modern Telugu differs from the phonology of the kavya dialect is this. Many words and grammatical forms which appear with a final short vowel in kavya dialect, appear in modern Telugu with a final long vowel or a long vowel attached to the penultimate consonant.

Examples:Plural of nouns in 'mu'*Kavya dialect*

Rathamulu

Haramulu

Modern Telugu

Radhalu

Haralu

Verbs

Vachenu

Vachaedanu

Vachaedi

Vachadu

Vastanu

Vachae

Conjunctive Participles

Vadunu

Veedunu

Vadu, vedu

Vadunnu, veedunnu

Individual words

Cuuda

Chaala

Anthayu

Cuudaa

Chaalaaa

Anthaa¹⁴⁰

From this it is patent that the phonetic laws of the kavya dialect differ very widely from the phonetic laws of modern Telugu. It was, therefore, unscientific, absurd, useless and harmful to seek to apply to the kavya dialect the laws of sandhi of modern Telugu or to reverse the process.

Students learn a language from books, and not from grammar. Students who read the words of Veeresalingam and his followers in the Neo kavya dialect, acquire very incorrect and confused notions of the complicated laws and operations of literary sandhi.¹⁴¹

Literary Tradition:

The pandit's Conference¹⁴² held in Madras under the auspices of the Telugu Academy was of the same opinion as the U.G.K. Sabha. It says in the official account of the conference: "on the question of sandhi the conference came to the conclusion that in poetry, sandhi should be invariably observed and that in books intended for children the rules of sandhi should be relaxed in all cases in which such relation is permissible. In ordinary composition the conference advocated the existing rules".

Conjunctional Participle says "If Ramayya had contented himself withdrawing a distinction between works intended for children and books intended for grownup persons, two systems of sandhi would have sufficed".¹⁴³

In the Telugu Composition Committee Gurazada observed, "It is precisely such principles that are lacking in the shapeless prose of the Neo-kavya school. This movement was never strong in Western scholarship and the vagaries of writers who were generally poor scholars were not controlled by the literary critic and the scientific student of language. Even to-day there is no literary criticism in Telugu and a scientific study of the language has only just begun. Veeresalingam Pantulu is considered to be the leader of the Neo-Kavya school. But no attempt is made in his books or elsewhere in his collected works to reduce to a system his own violations or the violations of other writers".¹⁴⁴

The charge is laid at the door of the modern school that they are revolutionary and that they have done violence to tradition. In this case Gurazada says "it is the criminal that raises the cry of 'thief'. The modern school is strongly opposed and for scientific and artistic reasons, to a violation of the grammar and precedents of usage of the early poets. We have declared this in unmistakable terms but Ramayya will not understand it".¹⁴⁵

Chesterton noticed a vagary of conservatism. He said that revolutions sometimes continued the old order of things under new names, but it was the curse of the conservatism, to change the old order of things without changing names. Gurazada says: "That is precisely what has happened in Telugu. The Neo-kavya or Pseudo kavya school, deliberately broke away from tradition on a wrong track, and yet succeeded in securing acceptance all these years as the classical school, and the school of the orthodox tradition. It was sailing under false colours".

“In his pamphlet Ramayya taxes me, as examiner and as member of Text-book committee with approving books written in accordance with the rules of accepted usage and grammar as well as books which contravene those rules and that I would leave the candidates choice either to conform or to violate the rules of grammar”. Ramayya and his school have a new English of their own. In that English, Ramayya’s remarks mean that Gurazada give writers and students option to write in the kavya dialect or in polite modern Telugu. Gurazada insists on the observance by writers of either dialect of the grammar peculiar to it, but Ramayya knows only one grammar. As for candidates, unfortunately, they generally write a jargon which is neither this nor that.¹⁴⁶

“It is Ramayya and his friends who have all these years, given license to authors and students to write the kavya dialect ungrammatically. This option was, from every point of view, harmful and did permanent injury to Telugu prose literature and to vernacular education” says Gurazada.

Chinnayya suri is called the father of Telugu prose in the kavya dialect. His rendering of the Sanskrit fable *Hitopadesa* has some literary merit, especially the first part. He must have contempt for the bravity and the conversational style of the Sanskrit original. But among the writers who followed Chinnayya Suri as translators of *Hitopadesa* into kavya Telugu the faults which Chinnayya Suri avoided by a correct taste, rare among Telugu pandits, are found exaggerated in Veeresalingam Sound fascinated him, and he indulged in fantastic alliterative schemes. Synonyms were piled up and unfamiliar words were marshalled to express the simplest idea of a beast fable.

So Gurazada called "Veeresalingam was the worst literary sinner" for years Telugu prose muse could not soar higher than second hand Beast Fable.¹⁴⁷

But it must be said to the credit of Veeresalingam that he soon discontinued writing in the inflated kavya style of his Nitichandrika.¹⁴⁸

Telugu prose diction in the Elementary Education effects a great educational problem. Under the influence of the pandits the educational department was long violating a fundamental principle of educational method by compelling little urchins at elementary schools to learn readers written in a wretched variety of the literary dialect. The badness of these readers some of which bore the honoured name of Rao Bahadur K. Veeresalingam Pantulugaru was a scandal to which he advocated of orthodoxy in literature chose to be blind.¹⁴⁹ With rare exceptions elementary school teachers were ignorant of the poetic dialect. Vernacular teaching in elementary schools had long been, therefore, a tragic farce.

Gurazada analyses the language of some classical writers¹⁵⁰ at random. Even elementary school readers are not free from the following features.

"*Sihri-Adudi, vachuta*" are the current forms whereas "*nelathuka, muddiya, arudenchuta*" were the archaic and were not in use. The school reader also aims to cultivate in the little urchins a taste for long Sanskrit compounds.

"Even supposing that the process of simplification has been attempted by some writers, there can be no simplicity in the process of simplification.

Considering that the vocabulary of the literary dialect is enormous, and its grammatical forms manifold and remote from life, any process of elimination must be a painful process attended with much (Sic) something like distilling sea-water to supply a city with drinking water when there is an abundance of spring-water available".

"One process of simplification is elimination. The other appears to be the avoidance of words and forms which are 'less usual' and the use of words and forms which are "more familiar". This means, Gurazada supposes (as Lakshman Rao puts it more clearly when speaking of Taddharma forms and their alternatives) a recommendation to use only those forms "which are nearer to the colloquial forms".¹⁵¹ It is precisely the use of these similar forms which has led to one large class of blunders which deface Neo-kavya prose and the answer-books of candidates and Examinations.

The following extracts clearly explain the limits within which languages change. According to Greenrough and Ketredge, "So long as a language is alive, it is constantly changing, so that the grammar and rhetoric of a living language can never be absolutely fixed. It is only when the language has ceased to be spoken-has become as we say, a dead language-that fixed rules can be framed which every one who undertakes to write it must observe. The very statement that a language is dead implies that hence-forward no individual or body of persons has power to change it in any particular manner."¹⁵²

Waltair Reliegh says "This is the error of the classical creed, to imagine that in a fleeting words, where the quickest eye can never see the same thing

twice, and a deed once done can never be repeated, language alone should be capable of fixity and finality. Nature avenges herself on those who could thus make her prisoner, their truths degenerate to truisms, and feeling dies in the icepalaces that they build to house it. In their search for permanence they become unreal, abstract, didactic, lovers of generalisation, cherishers of the dry bones of life; their art is transferred into a science; their expression into an academic terminology. Immutability is their ideal, and they find it in the arms of death. Words must change to live and a word once fixed becomes useless for the purposes of art".¹⁵³

Collitz says "It must once for all be clearly understood that the people could be said to make and change language only in the same sense and in so far as 'the people' in a democracy may be said to make and change institutions and laws or in so far as 'society' may be said to set and change fashion. This does not mean that all members are actively engaged in it. In all three cases the majority of the people or of society play a passive and, in Trade's sense, and imitative part. With them rests merely the privilege of final acceptance or refusal. It is the individual from whom all social alterations start, be they linguistic, or political, or economic. If it be admitted that innovations in language are not 'natural growths' but social products, there is no good reason why criticism should not be passed on them. If language be primarily a tool, why should we not have a right to fashion it in the same manner in which we fashion social conduct by laws, and with same partial success".¹⁵⁴

Oertel says "Reverence for the historical creations of the people" is the proper attitude of the historian, including the historian of the language; but it gives us no help as to the position we ought to take towards a proposed

innovation. The first question, in such a case, is whether it is worthwhile to take any action whatever, and if this be answered in the affirmative, by what cannon we should judge; and for this purpose Noreen's principles appear sound and practical, first, that changes in the existing speech-material by which a distinct gain is not obtained should be discountenanced; second, that, as the chief aim of all speech is to be a means of communicating thought, that form of speech must be deemed which is most quickly and most clearly understood by the listner and, at the same time, most easily produced by the speaker. Wrong (because, counteracting the very purpose of speech) it is therefore everything which is likely to be misunderstood or cannot be understood at all or is understood only by some effort, or increases the difficulty of production (as the retention of foreign sound in naturalised words), or requires special mental labour on the speaker's part by falling outside his customary association groups, or additional physical exertion by unnecessary fullness. And finally, a point neglected by Noreen, as speech is the raw material from which literature is hewn, the aesthetic canons of literature must in a certain measure react upon speech, that the adoption or rejection of an innovation may depend on purely aesthetic considerations, such as ugliness due to low associations. In this way it may happen that the same phrase at different periods of a language may be literary or vulgar not because it is inherently so, but because its rank is determined by the company it keeps and the place where it was born.¹⁵⁵

The Modern School:

The modern school advocates the teaching of polite spoken Telugu in schools, especially elementary schools, and its employment for literary

purposes, particularly for the creation of a Modern prose. Gurazada says “we take the Telugu of the Godavari and Krishna Districts as the standard. Local variations of other districts need not be neglected. They will secure affiliation when good writers of those districts use them. Such process is already in operation”. The following are the merits of the Modern Telugu as literary instrument and that this fact was declared by the modernists in unmistakable terms but traditionalists like Ramayya will not understand it.

Changes are bound to occur in a living language. When archaic words are stated to be dead as opined by the traditionalists where is the question of reviving them? asks Gurazada.

Language is flexible. It is unwise to make it a “prisoner”.¹⁵⁶ It is a pity that the traditionalists are shutting themselves to the realities of the changing world. “Words must change to live”. This is the philosophy of Gurazada “Innovations in language are not ‘natural growths’ but social products” (Collitz).

That a language is a means of communicating thought and that which is clearly understood by a listener and at the same time, most easily expressed by the speaker this is the essence of what Gurazada advocated. “Speech is the raw material from which literature is hewn”¹⁵⁷. It is the environment and the atmosphere that contributes to either vulgarity or chastity. “Since a same phrase at a different periods of a language may be literary or vulgar not because it is inherently so, but because its rank is determined by the company it keeps and the place where it was born”.¹⁵⁸

Gurazada enumerates the merits of Modern Telugu: 1. Intelligibility. 2. The cultural value of refined vernacular. 3. Lucidity and understandability of the language both by the teacher and the taught. 4. A scientific study of Telugu can begin only with the spoken vernacular. 5. The writing of books in spoken language will improve the quality and the quantity of the "literary production". 6. A question of Modern Telugu spoken by the higher castes and by their domestic servants on account of their constant contact with the higherups and their language. The writing of elementary school books should be in Modern Telugu. The writing of such modern books should be entrusted to those who cultivate the art on Western lines. 7. Cessation of artificiality found in the books that was thrust on the pupils by the Education Department and the University. 8. The language must be direct and natural. 9. Freedom to the students should be limited to the extent of using the archaic forms correctly. 10. Ultimately Gurazada regrets for the distinct difference between the spoken language and the traditional language that is seen in Telugu alone next to Egyptian language¹⁵⁹ in the whole world and advocates the uniformity of the language.

Ramayya speaks of the popularity of the literary dialect.¹⁶⁰ The literary dialect was never popular. It was the property of a narrow cult. Some Telugu poetry of a popular character was, no doubt, taught in pial schools in the olden days, but students used to "get up" verses without being taught their meaning. The classics were as unpopular in those days as the Honours courses of University in the vernaculars. The pial school teachers were poor scholars and could not teach them well (i.e., kavya dialect).

There was no vernacular education worth the name in the past. British rule with its system of popular education has brought it into being, and there is a little sanity in all the talk of the present neglect of vernacular education. It is equally absurd to say that the Modern school seek to supplant literary Telugu by Modern Telugu. The position which literary Telugu has acquired in education is quite recent and it was due to the establishment of schools and the University. To prose works in the kavya and pseudo-kavya dialect patronage came from the University and the Department of Education, that is, practically from Boards of studies and Text-book committees. But for that patronage most of them would not have commanded any circulation. Their existence has been artificial.

After the introduction of printing into the country, a vast mass of popular literature has sprung up in this dialect and appeals to a much larger reading public than prose works in the kavya dialect.

Gurazada says that Literary Telugu has nothing to fear from the modern school. On the other hand, the modern school stands for its integrity and for a rational study of it on scientific lines. The following resolution of the Telugu literary association of Vizianagaram which represents the new movement in Telugu literature speaks for itself. "That a committee be formed to prepare grammars and glossary for the early poets, and to encourage a critical study of Telugu classics by organising lectures in literary art and criticism". In this connection Gurazada says "Vizianagaram is the chief centre of Sanskrit and Telugu learning in the Telugu country" and that Telugu literary association of

Vizianagaram which represents the new movement in Telugu literature will speak for itself.

Ramayya appears to justify the use of the poetic dialect for prose for the following reasons.

No spoken dialect of Telugu, or several dialects at the same time, should be employed for literary purposes, because there is a tendency in languages everywhere to develop a common uniform literary dialect out of a number of heterogeneous local dialects. Where such literary language already exists as in Telugu, no local dialect should be employed for literary purposes.

But Gurazada condemns it and says "Many languages have lived and died without developing literary dialects. There exist even now languages spoken by civilized communities which have not developed a literary dialect. It is archaic and artificial character of old literary Telugu that necessitates the cultivation of modern standard Telugu and it was the single favoured dialect that developed, generally, into literary languages. English and French literary dialects, as well as standard speech developed mainly out of London and Paris dialects. Whitney says "The Italian was, in like manner the popular idiom of Tuscany"¹⁶¹. Modern standard Bengali is the dialect of Calcutta and the surrounding districts and it was formed in the last century. It had no grammar or dictionary about a hundred years ago."¹⁶²

Gurazada also says "..... From the end of the fourteenth century our tongue has pursued an orderly development. It suffers changes, both in grammar and in vocabulary; if it did not, it would no longer be a living speech.

But these changes take place within well-defined limits; they require the consent of vast numbers, sometimes of generations; they are spread over great spaces of time".¹⁶³

Ramayya says "every literary language must fulfil two conditions-it must be uniform and fixed".

Gurazada says uniformity is no virtue unless it is accompanied by ease in acquisition. Sanskrit is uniform in the whole of India, but like literary Telugu it has to be acquired with great effort. The vernacular on the other hand, is acquired naturally".

Ramayya opines that if Modern Telugu is cultivated, it will acquire fixity and deviate from speech. He quotes Lounsbury to show that the changes in English during the last five hundred years were 'insignificant'. Why should then the language of a conservative oriental people like the Telugus change more?¹⁶⁴

The Telugu poetic dialect acquired fixity and became artificial because it was shaped by the pandit and came under the influence of Sanskrit. There is now a revolution in social and literary ideas, which will not permit the new literary language becoming the property of a learned priestly class. Ramayya ignores this silent revolution and talks of political revolutions as factors of linguistic change".

Ramayya says that the people do not want reform and that they are fond of the old literary dialect. But Gurazada condemns it and says "that the

masses, or the people can not have any partiality for an archaic and artificial literary dialect. Nor in fact, have the English educated laymen who constitute themselves knight-errants to fight the battle of old literary Telugu, shown any marked partiality for it".¹⁶⁵

Ramayya compares the leaders of the Modern Movement to the three tailors of Tooley Street. But Gurazada says that "the Tailors have a useful part in life. They can mend old clothes. Sartor Resartus! May I not retort that the attempts of Ramayya and the handful of his Madras friends to stamp out Modern Telugu in the name of the Telugu Academy, resemble the equally laudable efforts of that good old lady of Sydney Smith who armed with a broomstick manfully fought the Atlantic ocean to keep it out of her little tenement?"

Finally Gurazada says that our decision will affect the future destinies of the Telugu people. It lies with us to chain and starve Telugu literature or to give it liberty and vitality and to make it a great civilizing force. Individual likes and dislikes should not be allowed to sway the decision of problems which affect a whole nation today, and, who knows, for all time to come.

Gurazada is a tireless warrior ironically though (he is) weak in figure, strong in will. He is an out and out optimist with a strong conviction that good efforts will not go without yielding fruitful results. The best example is a farmer plants a sappling, not necessarily that he enjoys its fruit during his lifetime. His progeny reaps the benefits of the fruits. Gurazada is, therefore, a

progressive farmer in the literary field whose efforts bore fruits of immense use to the society in the long run.

He fought many a battle both in life and literary life and was subjected to much humiliation but he never yielded. He stretched far and wide with a leach-like tenacity, the difference being not to suck the blood but to subscribe his blood for the cause of the common good and ultimately succeeded in his formidable war. A Christ was put to torture but his Cross is worshipped. So is the case with Gurazada who stands on the sands of time ever and forever.

This chapter has attempted to establish the significant contribution of Gurazada to spoken language highlighting his research qualities. The 'Minute' which proves beyond doubt, his research qualities affirm his place in the limited galaxy of researchers of the last quarter of the nineteenth century and the first decade of the twentieth century. While discussing the qualities and contribution of Gurazada to research, it is necessary to note the times in which he lived and the adverse circumstances in which he was placed. In consideration of the times and the limitations and the hard work he had to put forth his perseverance, patience, objectivity and historical perception were noteworthy and praiseworthy. The Minute of Dissent, in addition to others, establishes Gurazada as an eminent researcher far ahead of his times.

REFERENCES

1. Gurazada's Notes (unpublished) states that "A consciousness, that men who had their joys and sorrows, their hopes and fears, once filled the place with their lives and particularly the troubles of the last occupants, appeal to our imagination and feelings-and the occupants themselves that their descendants would not have lived to enjoy a just inheritance".
2. Gurazada's Diary dated (day not traced) October 1887, order No. 275
3. Ananda Gajapati believed that the claim was spurious and had no foundation. Gurazada's Diary dated 5th July, 1895.
4. Sanjiva Rao was a senior courtier to Gurazada, who was a close associate of Ananda Gajapati.
5. Gurazada's Diary dated 22-6-1891.
6. Gurazada's Diary dated 5th July, 1895, Friday. H.H. delivered himself thus "I have made researches and written The Treaty". The title of the book is *Vizianagaram Treaty* of November 15th, 1758 and the end of the fifteen years war between the English and the French for the Sovereignty of India, from 1744 to 1759, A.D. with a sketch account of some of the noteworthy facts connected with The Vizianagaram family". Printed by Vest & Co., Mount Road, Madras, 1894. Reprinted by Lodhra Press, Royapettah, Madras, 1938.
7. Some of the important historical works which Ananda Gajapati consulted are as follows: 1. *Aitchison's Treaties*, 2. Arthur Broome's *The History of the Rise and Progress of the Bengal Army*. 3. Cambridge's work (papers) "An Account of the war between the English and French on the coast of Coromandel, from the year 1750 to the year 1761". 4. Col. Malleon's *Decisive Battles of India*. 5. Gleig's *Account in the History of the British Empire in India*, (1830 Vol.I). 6. D.F. Carmichael *Vizagapatam, the Manual of the District*. 7. Orme's *History of the Military Transactions of the British Nation in Indostan* (Vol.II Book IV). 8. Owen Cambridge's *War in India* etc.

Ananda Gajapati, thus made an all out effort to make this book an authoritative history.

8. Gurazada's Diaries dated 15-3-1895 states "Treaties (books) arrived here day before yesterday, fine good order-H. H is very much pleased and they are also in very good time". Also see the dates in the Diary 5th March 1895, 13th March and 26th March, 1895 (states thus "Rs. 4-8-0 paper for the Treaty").
9. Ferishta the author of *Tariki-i-Ferishta* or *Gulshan-i-Ibrahimi* which deals with the Muslim power in India. He lived at the time of Ibrahim Ali-Shah II of Bijapur and completed his work by 1606 A.D.
10. Gurazada's Notes (unpublished).
11. Gurazada's Diary dated 6th April 1895.
12. *Unilit* Andhra Viswasahiti (English Volume) published quarterly July 1961. Hyderabad. Under the caption "Important events", p. 130.
13. Gurazada's Diary dated 14-5-1895, Tuesday. It is as follows: "Gurazada's discussion especially with Dr. Mullar, the then Principal of Madras Christian College is of much significance. Kellt, Professor of History was an eminent person in the Christian College Madras. Gurazada conversed more than an hour with him and having sensed the depth of Gurazada's knowledge in the subject asked him "why should you not write a history of Rome and Greece comparative method"? Gurazada said that it was beyond his power. He said "oh, you can".

Dr. Mullar also has emphatically stated that Gurazada is very much capable of writing it and encouraged him to write the book without any hesitation. When Professor Kellt, a foreigner and an authority on History has confidently advised Gurazada to write the book on the subject, one can imagine the latter's depth of knowledge on the subject and his grip over the English language and on foreign history. It is not known whether Gurazada has actually taken up this work at all. But the details of the names of historians with whom he discussed are found in his diaries. We can see his efforts as a historian in three ways, namely his research on the copper plates as an epigraphist, indicating details of rulers, his deep study on the South-Indian paleography written by

Burnell and his critical study of Dr. J.F. Fleet's English version of Indian paleography, written by German author by name George Buhler.

14. Gurazada's Diary dated 20-4-1895 (Saturday).
15. Gurazada's Diary dated 4th April, 1895, (Thursday)
16. Gurazada's Diary dated 6-4-1895, Saturday.
17. Interview with Sri Gobburi Venkatananda Raghavarao (grandson of G.V. Raghavarao) a lawyer, by profession of Yelamanchali court, (a prolific writer) of Munzeru of Bhimunipatnam Taluk of Andhra Pradesh on 2nd February 1997. He says that his grandfather was an associate of Gurazada and he helped him in sending a local inscription related to the chiefs of Yelamanchili which was issued by Kokkili Vikramaditya Bhattaraka to the then authorities.
18. Mallampalli Somasekhara Sarma, "Gurazada-Charitraka Parisodhana" in the book *Gurazada Apparao-Iyudu Dasabdala Samalochana*. Velugu-Sahiti Samskrutika Samstha, Vizianagaram. 30th November, 1988. p. 27.
19. *Unilit* Viswasahiti Publications, Hyderabad, July 1961. p. 86.
20. *Ibid.*
21. *Prabandha Pedigree* is a work prepared by the elite group of Vizianagaram Samasthanam. It was used as a court exhibit in the Big Suit of the Samasthanam.
22. This was published in the journal *The Hindu* dated 6th February, 1911.
23. Butterworth, *Nellore Inscriptions* - Vol. II & III.
24. Gurazada Rachanalu - Vyasa Samputi Editor C. Eswara Rao 1991-Visalandhra p. 79.
25. *Epigraphica Indica*, Vol. XV, pp. 364-366. Also see The Annual Report of the Department of Epigraphy of 1910. This report was written by Krishnasastry.

26. The poem runs in 'Madhyakkara' metre and all the principles of prosody-governing this metre Madhyakkara are found in this piece. This Madhyakara metre was adapted by Nannayya in his 'Andhra Mahabharatam'. At this juncture Komarraju Lakshmana Rao published two articles namely-1. "Is Nannayya the first Telugu poet". 2. "Is Nannayya the first Telugu-poet-yes and no also". He acted like a typical cat on the wall. Thus, Komarraju could not come to a decisive conclusion.
27. Proceedings of Madras Government Order No. 357 dated 9-4-1900.
28. *Epigraphica Indica*, Vol. III, pp. 231-240.
29. *Indian Antiquary*, Vol. VII, p. 15, Plate. 160.
30. *Indian Antiquary*, Vol. XIV, p.48. There is much difference in the scripts of Second Ammaraju of Eastern Chalukyas and Korimilli inscription of Rajaraja Narendra. It is therefore, Buhler called the script of Ammaraju's inscription as the script of the middle age and that of Rajaraja as old Kannada script. Burnell called this old Kannada script as the transistional script. This antiquated Kannada script, observes Buhler "as first appears in the Vengi (Desa) inscriptions of 11th century".
31. *Indian Antiquary*, Vol. XII. Also see. Butterworth's *Nellore Inscriptions*, Vol.I, p.164.
32. *Epigraphica Indica*, Vol. V, p.118. Inscriptions of Eastern Chalukyas.
33. *Bombay Gazette*, Vol. 1 , pp.336-337.
34. *Nellore Inscription*, Vol.I, pp.170-171. Also see *Epigraphica Indica*, Vol.VI, p.81.
35. Fleet, *Canarese Dynasties*, pp.212-221 and 380-381. Also see Rice (Editor) *Kannada Bhasha Bhushanam*, pp.13-14.

36. Nannayya (A.D. 1022-1060) is the first Telugu Epic poet but not the father of the Telugu poetry. Hundred years ago there existed Telugu poetry, evidences for which are present in the Inscriptions. The following list is the names of the poets who existed even before Nannayya. They are Sripati Panditudu (A.D. 898), Ayyana Bhattu (A.D. 973-990) Chetana Bhattu (A.D. 1022) and others. G. Nagayya, *Telugu Sahitya Sameeksha*, Part I, Navya Parishodaka Prachuranalu, Tirupathi, p.63.
37. Gurazda Vyasamulu "Andhra Kavita Pita", *Visalandhra*, Hyderabad, 1991, p.89.
38. Bhattakalanka *Sabdanusasana*, Mysore Government publication, Bangalore, 1890. In this book it is as follows:

"Olugannada Belugannada
Telugannada Atchagannadam Sakkajamum
Yalagannada Halagannada
Paladesiya Kaeniyagunnae Kannadikilae yol".

It means Valagannada or Vola Desa Kannada refers to the word called "Deseya", the native tongue including local peculiarities and dialects- Atchagannada is the universal term of pure or clear, transparent Kannaada and from the same root derived the name Telugu, the other language which has so close an affinity to Kannada and which is written in the same characters.

39. Koralapati Sreerama Murty, *Telugu Sahitya Charitra*, Part I, Ramana Sri Prachurana, 1991, p.24.
40. *Epigraphica Indica*, Vol.VI, pp.85-88.
41. J.A. Yates, "Reminiscences", *Vyasa Sangrahamu* (Editor), Telikicherla Venkata Ratnam, Guntur, November 1933, pp.23-24. In the words of J.A. Yates "when I came to Circars I found that the same notion (Tamil) of divorce of Telugu literature from the Telugu speech prevailed. I could see no reason for teaching them a language they would never hear".
42. *Ibid.*, p.24.

43. G.O. Ms. No.3098, dated 20-9-1912.
44. The University requested the scholars to suggest some good modern books that help to improve the intellectual faculty of the students. The following are the books recommended by the Telugu Committee: 1. *Novels* written by Chilakamarthi Lakshmi Narasimham. 2. *Abraham Lincon* written by Gadicherla Hari Sarvothama Rao. 3. *Kasiyatra Charitra* written by Yenugula Veeraswamy. 4. *Stories on Deccan History*. 5. *The history of the rulers of Tanjore* collected by C.P. Brown. 6. *The Biography of Sivaji* written by Komarraju Lakshmana Rao and 7. *The publications of Vignana Chandrika Grandha Mandali*.
45. Cetty Lakshmi Narasimham, *Greek Myths* (Telugu, Part I) B. Ramayya & Co., Vizagapatam, S.S.M. Press, 1911.
46. P.T. Srinivas Iyyengar's English Preface to *Greek Myths* (Part I) written by Cetti Lakshmi Narasimham, dated 15th October, 1911, p.II.
47. Arudra, *Samagra Andhra Sahityam* (Telugu), Vol.XI, Praja Sakti Book House, Vijayawada, 1991, p.378.
48. University of Madras letter No.2837 dated 18th September 1911, the Telugu Cmposition Committee was constituted.
49. G. Venkataranga Rao's (Convener) Report to the Registrar, Madras University, dated 9th February 1914, Triplicane, p.1.
50. These meetings were held seven times i.e., 7th October 1911; 2nd August, 6th September, 13th December, 1913; 17th , 18th and 31st January 1914.
51. This is the reproduction of the resolution of the Tamil Composition Committee. A list of Foreign words in common use in the Telugu country was prepared by G. Venkataranga Rao and submitted to the Committee.
52. Syndicate Letter No.2873, dated 18th December, 1911.

53. Minutes of the Meeting of the Intermediate Telugu Composition Committee held on Saturday, 6th September, 1913. The III Resolution is stated as follows: "That a Sub-Committee consisting of M.R. Ry. V. Venkataraya Sastrulu, G.V. Apparao and K.V. Lakshmana Row with M.R. Ry. Venkataraya Sastrulu as convener be appointed to prepare the required list of archaic and current forms in accordance with the resolution and that the list be submitted to the committee before 1st November 1913".
54. Minutes of the Meeting of the Intermediate Telugu Composition Committee held on Saturday, 13th December, 1913.
55. K.V. Lakshmana Rao's "Memorandum to the Madras University".
56. Gurazada "The Telugu Composition Controversy", *op.cit.*, p.11.
57. *Ibid.*, p.12.
58. W. Brown's *Grammar*, 1817, p.80;
Campbell's *Grammar*, Second Edition 1820, p.98 and pp.11-121;
C.P. Brown, *Grammar of the Telugu Language*, second edition 1857, pp.86, 124-134, 149, 158 and 159;
Morris, *Grammar of the Telugu Language* (Turbner's Simplified grammar edited by Rost, 1890, pp.64, 75, 89, 91).
Rev. A. Ricooz, *An Abridgment of the Telugu Grammar for the use of Schools*, 1869, pp.46-54;
Madali Lakshmi Narasayya, *A Short Grammar of the Telugu Language*, 1870, Madras Civil Engineering College Papers, pp.30-41.
Caldwell's *Comparative Grammar of the Dravidian or South Indian family of Languages*, Second edition, p.396;
Grierson and Stenknow, *Linguistic Survey of India*, VolIV, p.589.
59. Utu and nine variants of it in old Canarese, of which Kittle considers utu as the primitive form;
Kittle's *Grammar*, p.109, para 173;
Tamil 'ttu' the suffix of the adverbial participle (strong form). A present participle particle 't' or its voiced found 'd' is found in several Dravidian parent Dravidian. It is possible that in Telugu the current

particle *tu* and the archaic particle '*chu*' or more correctly '*tsu*' belonged to different dialects and had independent existence. In Tamil and Malayalam the particles *tt* and *chch* live side by side in the high and lower dialects;

Grierson, *Linguistic Survey*, Vol.IV, p.289. In vulgar Tamil and in Malayalam *chch* almost always corresponds to '*tt*' in high Tamil after '*i*' and '*ei*' "Tamil has '*nolu*' of the vulgarly pronounced '*chchu*'."; *Ibid.*, p.296.

Caldwell's *Grammar*, p.382. If so-called vulgar forms are to be considered corruptions of literary forms and as being "irregulr forms of expression which are either the result of the violations of accepted rules of grammar or are produced by means of contractions or other modifications due to hurry, indifference and ignorance" then form the evidence of Tamil which had the least contact with the Non-Dravidian languages, forms with '*chu*' or '*tsu*' must be considered corruptions of forms with '*tu*'.

60. Seshagiri Sastri's *Telugu Philology*, p.32. The ancient, present sense forms '*chesthadu*', '*vasthadu*', '*thesthadu*', '*pothadu*', were considered as *gramya* (non-literary or vulgar) even in the time of Nannayabhattu and others, and other were rejected. But a comparison with the corresponding verbal forms in Canarese, Tamil and Malayalam will show that these alone are Suddha forms (i.e., correct, or in conformity with the genius of the Dravidian language).
61. Butterworth's *Nellore Inscriptions*, Ongole No.76, p.1035. The first instance of the verbal form with '*st*' occurs in an inscription of 1208 A.D. Finite verbs do not occur with frequency in lithic records, and where they occur, they are generally past forms of the donative verb '*Ee*' or '*eeye*', and '*st*' occurs in the first personal forms of the dated Nellore Inscriptions of the 13th Century 20 use first personal past forms '*ee*' or '*eeye*'. Of these 15 use form '*istimi*'.

Five use other verbal forms with '*st*'

- | | | |
|-------------|-----------|---|
| A.D. 1246-7 | Atmakur | No.7, p.208, ' <i>kattisthimi</i> '. |
| A.D. 1252-3 | Udayagiri | No.48, p.1396, ' <i>chesthae</i> '. |
| A.D. 1272-3 | Nellore | No.25, p.787, ' <i>dharavosthimi</i> '. |
| A.D. 1275-6 | Atmakur | No.29, p.240, ' <i>ehesthundi</i> '. |

A.D. 1283-4 Ongole No.130, p.1120, 'samarpisthimi'.

The inscriptions in which 'st' occurs are distributed as shown below:

Ongole	4
Rapur	1
Udayagiri	1
Atmakur	4
Kandukur	7
Darsi	2
Nellore	1

The literary form Yichitimi or yichiti occurs in 7 inscriptions only, that is, one literary form occurs for about 3 forms in 'st'. It is curious to note that of the 7 inscriptions in which the literary form occurs, five come from the same locality, Ongole.

62. These are from Gurazada's own estampages and transcripts and from his own notes.

Krishna District:

An inscription of the time of Prataparudra (undated) 'isthimi'.

Saka 1231 from Nandalur 'isthimi'.

Saka 1440 from Srikakulam in the Krishna District (An inscription of Krishna Raya) 'Samarpisthimi'.

Saka 1010 Srikakulam 'isthimi'.

Saka 1324 Srikakulam 'cheisthimi'.

Saka 1312 Tadepalli 'isthimi'.

Undated Tadepalli 'isthimi'.

Gangavaram 'samarpanachesthimi'.

Godavari District:

From Anaparti Inscription of Ravu Telugu Rayalumgaru 'isthimi';

From Draksharama A private grant in the cyclic year 'chitrabhanu';

The saka era was not quoted. This inscription was engrossed by Peddanacharya 'isthimi';

Cyclic year 'vrusha' corresponding to saka year 1083, is also of

Peddanacharya.

Vizagapatam District:

From Simhachalam, an Inscription of Saka 1203 of Narasimha II of Cuttack, 'isthimi'.

-Do- saka 1343 a private grant 'isthimi'.

63. Gurazada, *The Telugu Composition Controversy*, p.33.
64. Grierson and Stenknow's *The Linguistic Survey of India*, Vol.IV. They say "I use standard speech in the sense in which I take Rajahmundry, the capital of the Later Chalukyas, as its centre. When I speak of standard Telugu, I mean Rajahmundry Telugu".
65. Brown, *Telugu Grammar*, p.358. He refers in his grammar under 'Gramya' or 'Vulgar' forms.
66. Gurazada, *The Telugu Composition Committee*, Vavilla press, Madras, 20th April, 1914, p.34.
67. Hemachendra, *Prakrit Grammar*, sutra 13, p.5. Appendix to Vol.IX, Bombay Sanskrit series; also Trivikrama's prakrita Sabdanusasanam, sutra 40 p.13, Vizagapatam, Arsha Press Edition.
68. Gurazada studied Butterworth's *Volumes of Nellore Inscriptions*, i.e., Atmakur, Darsi, Kandukuru, Kangiri, Kavali, Nellore, Ongole, Papur, Podili villages and towns. He quoted innumerable examples. In addition to this he consulted the inscriptions of Draksharam and Simhachalam also.
69. *Krishna District Inscriptions*, p.31.
70. *Vizagapatam District Inscriptions*, p.32.
71. Gurazada, *The Telugu Composition Controversy*, p.37.
72. *Ibid.*, p.38. This point was precisely pointed out by Gurazada in his Minute of dissent. These words are not used in this sense in the

proceedings of the Composition Committees; consequently, the wording of this resolutions and recommendations is highly misleading.

73. *Ibid.*, p.38.
74. *Ibid.*, p.39.
75. *Ibid.*, p.39.
76. Sweet, *Primer of Spoken English*, pp.V&VI.
77. Sweet, *Sounds of Spoken English*, p.8.
78. Darmester, *Historical French Grammar*, p.36.
79. Gurazada, *The Telugu Composition Committee*, *op.cit.*, p.41.
80. *Linguistic Survey of India*, Vol.IV, for which Grierson and Stenkonow, and the late Rao Bahadur V. Venkayya were responsible for this volume. It is stated as follows: "the Telugu of the Northern Circars is treated as standard Telugu".
81. *Ibid.*, p.577.
82. 'Komatu' (Komati) A man of merchant caste, Brown's Dictionary - Telugu English, *op.cit.*, p.327.
83. *Ibid.*, p.594.
84. 'Gentoo' (Jantu, Hind). From Portuguese gentio, a gentile of heathen. A name formerly applied by Europeans to the native of the country, especially to the Telugu people, for when the Portuguese arrived the Telugu raj of Vizianagar was dominant over great part of this peninsula. Maclean's *Manual of the Administration of the Madras Presidency*, AES Vol.III, New Delhi, p.305.
85. A race of men distinguished for the elegance of their manners and high sense of honour.
86. William Brown's *Grammar of Telugu*, Preface, p.XIV.

87. Arden's *Telugu Grammar*, Preface, p.VI.
88. K. Veeresalingam's Preface to the revised edition of Brown's *Telugu - English Dictionary*, p.IV.
89. *Ahobala's Ahobalapanditiyamu*, Ellore Edition, Vol.I, p.140. Trilinga means a country within the limits of Trilingas i.e., Sri Sailam, (Kurnool District), Draksharama (Godavari District), and Kalahasti (Chittoore District) of Andhra Pradesh.
90. Sayce, *Introduction to the Science of Language*, Vol.I, p.200.
91. Gouin, *The Art of Teaching and Studying Languages*, p.386.
92. There is a misconception of the nature and functions of grammar that pervades the discussions of the committees, especially of the Telugu Committee.
93. Sweet's *New English Grammar*, p.4.
94. *Ibid.*, part I, p.5.
95. *Ibid.*, pp.4-5.
96. When we mention Sanskrit, Pali and Persian, Hebrew and Arabic, and Greek and Latin, we have summarised the achievements of the ancient world. Some of these languages are said to exercise a living influence.
97. Genung, *The working principles of Rhetoric*, p.61.
98. Gurazada, *The Telugu Composition Committee*, p.62.
99. Caldwell's *Grammar*, p.82. He says "the language of Telugu poetry differ considerably from that of every day, but it is not regarded as a different dialect or designated by any special name".
100. Gurazada, *The Telugu Composition Committee*, p.50.
101. Burnell's *Sabdamanidarpana* (Canarese grammar).

102. Rice edition of Bhattakalanka's *Sabdanusasanam*.
103. Gurazada, *The Telugu Composition Committee*, p.51.
104. J. Ramayya's pamphlet, "A defence of Literary Telugu", p.7.
105. J. Ramayya's pamphlet entitled "A defence of Literary Telugu" (it was reprinted by the Madras University and circulated to the members of the Composition Committee), p.7.
106. K. Lakshmana Rao's "Memorandum on Telugu Prose", p.7, para 7.
107. Gurazada, *The Telugu Composition Controversy*, pp.52-53.
108. A conference of Telugu pandits was held in Madras on 12th May 1912. It was organised by J. Ramayya and his friends.
109. *Madras Times*, dated 17th May 1912; see also *The Hindu*, 20th May 1912.
110. Gurazada, *The Telugu Composition Controversy*, p.53.
111. Caldwell, *Comparative Grammar of the Dravidian Languages*, p.81.
112. Stenknow, *Linguistic Survey of India*, pp.577-579.
113. The Introduction to Campbell's *Grammar*, pp.12-13.
114. Arden's *Telugu Grammar*, p.4 of the preface.
115. *Ibid.*, p.312.
116. Brown's preface to *Telugu - English Dictionary*, p.iv, *op.cit.*
117. *Madras Mail*, dated 6th October, 1913.
118. Gurazada, *The Telugu Composition Controversy*, p.60.
119. Appakavi, *Appakaviyamu*, Messers V. Rama Sastrulu & Sons, p.37.

120. The word gramya is rendered by the English words 'vulgar, slang, dialectical ungrammatical' of the three meanings given by the grammarians to the word gramya only one, the first applies to that portion of the polite spoken Telugu which was not utilised by the early poets. The very term polite excludes slang and vulgar. Slang is as evanescent and disreputable, polite Telugu is not. The vulgar of English rhetoricians generally corresponds to the second meaning of the word Gramya and carries low class associations with it. Let us honestly call polite spoken Telugu by its correct name, and then discuss its worthiness or unworthiness; only let the old school bear in mind the logical consequences of calling it vulgar. Says Lounsbury "Language is no better and no worse than the men who speak it" Lounsbury, *History of the English Language*, p.184.
121. Gurazada's *The Telugu Composition Controversy*, p.62.
122. *Ibid.*
123. *The Tamil Composition Committee Report*, p.36.
124. Genung, *Outlines of Rhetoric*, pp.40-41.
125. Genung, *The Working Principles of Rhetoric*, pp.109-110.
126. Genung, *Practical Elements of Rhetoric*, pp.38-39.
127. Gardiner, Kitredge and Arnold's *Manual of Composition and Rhetoric*, pp.347-349.
128. Baldwin, *Writing and Speaking*, p.41.
129. Thomas R. Lounsbury, *The Standard of usage in English*, pp.98-99.
130. Hindsdale, *Teaching the Language Arts*, p.19.
131. Two schools are - 'Classical' and 'Modern'.

132. The Three groups are:
 The "Colloquiality School" that is the modern school which tradition and grammar, and desires to raise the various spoken dialects to the dignity and rank of the standard literary language in supercession of the new recognised popular style of prose;
 "The Conservative School", represented by some pandits of the old orthodox type who naturally protest against any departures from the rules of traditional grammar;
 "The Modern Prose School" who avoid intelligible to the ordinary reader. It is headed by Rao Bahadur K. Veeresalingam Pantulu garu.
133. Writers like Venkataraya Sastriar who deviate from Literary tradition in certain matters basing such deviation on interpretation of rules, but otherwise write a correct kavya dialect;
 Writers like Veeresalingam Pantulu who deviate widely from literary tradition, partly deliberately, and partly unconsciously;
 Writers who profess to follow K. Veeresalingam Pantulu in deviating from authority but break rules at will and write a very incorrect kavya dialect.
134. Sometimes a single word, sometimes a prose sentence, served as a useful link in metrical narration. The longer prose pieces generally differed from verse only in not being thrown into metrical mould.
135. In the native element there is a wealth of variants of words and of grammatical forms belonging to different ages and different dialects and there are coinages of the poets too.
136. Ahobaludu, *Ahobalapanditiyamu*, Ellore Edition, p.3.
137. The Text book Committee of the day which wrote and published school books appended a note to the 3rd edition of an "Outlines of Geography".
138. In this task they were assisted by V. Satagopacharyulu and some pandits.
139. Caldwell's *Grammar of the Dravidian Languages*, p.4. In a foot-note he remarks "Europeans often notice the appearance of this peculiarity in

the pronunciation of English by the people of Southern India 'Every' becomes 'yevery' and 'over' becomes 'wover'.

140. Even in the *kavya* dialect, for example the word 'Anthaa' is used by an old poet of Krishnaraya's court namely Durjati in his *Kalahastisvara Satakam*.
(Here; the vowels 'aa' used twice denoted the elongation of the word).
141. A study of these books, therefore, acts as a serious handicap to the student who aspires to a mastery of the *kavya* dialect.
142. The pandits conference held in Madras on the 15th and 16th May 1912 under the auspices fo the Telugu Academy.
143. Gurazada's *The Telugu Composition Controversy*, p.81.
144. The first volume of Veeresalingam's autobiographyis significantly silent about Veeresalingam's reform of the poetic dialect. The book describes in great detail the struggles of social reform in the last century. The author was hardly conscious that he led a reform in the world of letters nor seemed to realise the magnitude of the problems which were raised by that reform.
145. Gurazada, *The Telugu Composition ontroversy*, p.88.
146. *Ibid*.
147. *Ibid.*, p.90.
148. *Neeti Chandrika* of Chinnayya Suri, Rao Bhahadur K. Veresalingam Pantulu, and Mahamahopadyaya Kokkonda Venkataratnam Pantulu were read year after year by pupils in High School Classes. To crown all, the versions of Messers, Veeresalingam Pantulu and Venkataratnam Pantulu appear side by side with Chinnayya Suri's masterpiece as models of composition to pupils in Intermediate class in the list of books submitted to the committee by G. Venkataranga Row.
149. It is evident from his subsequent work wherein he discarded alliteration and verbosity to a large extent. In fact, in his later popular prose Veeresalingam went to the opposite extreme, and attempting to simplify

his prose, he made it bald and rhythmless. But the scholars who sat in Academics and on text book committees had discarded neither his Nitichendrika nor its style. They forgot the stand point of the learner. The literary dialect is very difficult to master.

150. Veeresalingam, *Nitichendrika*, which was prescribed as a text book for Matriculation for three years and his articles from the Newspaper, *Vivekavardhani*;
Ch. Lakshmi Narasimham's *Rajasthana Kathavali*, *Soundarya Tilaka* and *Karpura Manjari*;
Venkataraya Sastriar's *Katha Saritsagaramu*;
Several Volumes of *Vijnana Chandrika* series.
151. Gurazada, *The Telugu Composition Contraversy*, p.98.
152. Greenrough and Ketredge's "Words and their waysin English".
153. Walter Reliegh's *Style*, pp.40-41.
154. As Quoted by Gurazada *Minute of Dissent*, p.
155. Oertel's Lectures on the study of Language", pp.89-91.
156. Walter Reliegh's *Style*, pp.40-41.
157. Gurazada, *Minute of Dissent*, *Unilit*, p.51.
158. Oertel, *Lectures on the study of Language*, pp.89-91.
159. Arif, "The Arabic Language Question in Egypt" from *Asiatic quarterly Review* of October 1912, taken as reference by Gurazada in this context.
160. Ramayya's pamphlet "A Defence of Literary Telugu".
161. Whitney, *Language and the study of Language*, p.165.
162. Gurazada, *The Telugu Composition Controversy*, p.112.
163. *Ibid.*, p.112.

164. That is modern Telugu must not vary from place to place or from time to time except, of course, "within well-defined limits".
165. Gurazada, *The Telugu Composition Committee*, p.113.

CHAPTER VII

CONCLUSION

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Gurazada was born at Sarvasiddirayavaram of Yelamanchili Taluk situated in Vizagapatam District in the year 1862. Then the north coastal districts of Andhra desa were passed under the hegemony of the British. The Pusapati family ruled Vizianagaram owing allegiance to the British. His life sketch reveals that he gained considerable experience by working in various departments of the Vizianagaram Samasthanam which endeared him to familiarise himself with the various facets of the administration of the Samasthanam and the social evils that rocked the society such as child-marriages, Kanyasulkam, untouchability etc. He also realised the feudalistic control of the society. It is a great trait in Gurazada that he discouraged feudalistic society by associating himself with feudal lords. It is noteworthy that like Kandukuri Veeresalingam Pantulu, Gurazada subjected himself to the influence of the writers and reformers of Bengal. He was always concentrating on the then prevailing social evils like untouchability, infant-marriages, Kanyasulkam and child-marriages, the problem of dancing girls, lack of education among women attracted his attention and through his writings he tried to bring about a change in the society by his munificent writings, the magnum opus being Kanyasulkam.

He was immensely liked by the Zamindars especially Ananda Gajapati for the measures he has initiated for the over all development of the Samasthanam. He was a close friend of Ananda Gajapati. His relations with Ananda Gajapati were beyond the expectations of other higher officials of the

Samasthanam. He was a well-wisher, close friend, and a sincere adviser of Ananda Gajapati. This kind of close contact with the Maharaja made him to fight relentlessly for the continuation of the ruling family when a dispute arose after the demise of Ananda Gajapati as a result of the adoption of Viziamaraju and wanted him to be his successor. Consequently Gurazada took prominent part in the 'Pedda Dava' (Big Suit) as he identified himself with the affair. This close attachment with the court, Zamindari and Samasthanam contributed to the deterioration of his health and later to the fade of his influence and status in the Samasthanam. Realising the changed conditions, Gurazada slowly got himself disassociated with the activities of the Samasthanam. In 1915 Gurazada died as a forlorn and forgotten worker of the Zamindari.

The nineteenth century in which Gurazada was born and lived was famous for literary outburst and resurgence. It is in the same time that a number of writers were influenced by the writings of the English poets. Gurazada developed a literary medium through which he can approach the people and endear himself to the people. Eventhough he lived in a feudal set up in close proximity, yet he concentrated on social evils, emancipation of women, sprit of patriotism and universalism and above all humanism in all his writings. His multi faceted literary career include plays, poems, novels and criticism on various writers. In order to resume clarity and make people to understand and content and spirit of his writings he chose to write in spoken language. Thus he was a rebel against the Grandhika Bhasha (Literary Language) and towards this end he used a new prosody in his poems (Mutyalasaralu) understandable to a common man. He expressed his feelings in delicate and impressive language. He also used the regional spoken dialect

in his writings. His statements like “women will re-write human history”, “My move is that of the people, I will never discard it to please anybody”. “If good men are classed as untouchables, I myself would fain be an untouchable”, “Though art is my master I have a duty to society”, Till the war drum throbbed no longer, and the battle flags were furled, in the parliament of Men, the Federation of the World”, made Gurazada ahead of his times in thought and script.

Of all the writings Kanyasulkam is an epitome and remains an evergreen work. Eventhough it was written more than some hundred years ago it is still lives in the hearts of the people not only for its literary merits and the thought provoking ideas communicated in his play, but also the sarcastic criticism of the social evils prevailing in the then society. This play is still relevant to the present society, as some of the social evils find themselves in same form or the other. The characterisation of Girisam and Madhuravani in this immortal play and its contribution to the dramatic literature of the world is a feat which is unparalleled in the literary world.

Another facet of Gurazada which was not stressed and analysed so far was his contribution for independent in the realms of literature. Eventhough his other works were ignored, his Minute of Dissent brings him undying fame as a great researcher with all the necessary qualities of a researcher which the present historians stress. His sense of objectivity, quest for search of the original sources, comparative study of all sources and fearless criticism undoubtedly place him as one of the best researchers of his times. This is clearly evident in his Minute of Dissent, which is meant for upholding the necessity, efficacy and significance of the spoken language. In the controversy

between literary and spoken Telugu we can observe his individuality and his independent views. The very fact that he consulted a number of books, inscriptions and manuscripts, travelling far and wide and consulted number of people for comparative study to write this Minute is a proof positive of the zeal of a reasearcher in him.

Gurazada was social reformer of the highest order as he breathed a new life in reforming society even in the face of the age which discourages reformation. He wrote a number of poems, dramas, novels criticising the social evils and stressing the emancipation of women for a better society and for a noble living. He deprecated social evils like untouchability, Kanyasulkam and child-marriage and stressed the need for womens' education. It is amply evident in his writings which reflected the criticism of the social evils in the following words. "If good men are classed as untouchables, I myself would fain be an untouchable". This speaks of his attitude towards untouchability. He was also infavour of mixed and cosmopolitan get together and a common lunch. The evil of Deva-Dasi system did not miss his attention. Though he lived in the feudal set up it is a rare feat in his personality to denounce the feudalistic society.

During this period (1857-1920) it was felt that the leader of the Andhra social reform movement was Veeresalingam (1848-1919). Who lived in a free society without the constraints of feudalistic influence and therefore was able to prove himself to be the practical reformer. He performed a number of widow re-marriages, wrote a number of literary works criticising the social evils and worked for the upliftment of the women in society. He also started a number of Newspapers such as *Hasyasanjivini*, *Satihitabodini*, and *Viveka-*

vardhini advocating women up-liftment and the sarcastic style employed is unparalleled.

In comparison to Veresalingam, it can be concluded that while Veeresalingam was a practical social reformer by virtue of his many deeds, Guruzada was a theorist and could not demonstrate on account of the feudalistic society he was living in. Gurazada was a thinker because he was an employee of the Samasthanam. That is why through his writings Gurazada tried to bring about some kind of awakening and enlightenment in the thinking of the people. Veresalingam's activity was limited to a particular period and after his demise his activities were not continued, whereas Gurazada though was not a practical reformer, his writings in spoken language and easily comprehensible to the common man were continued and influenced by his ideas and ideals by the people. Even though some scholars may not agree for the above comparison between Veeresalingam and Gurazada, one cannot forget and overlook the contribution of Gurazada in the realm of social reform movement in Andhra. However, it is not an exaggeration to pronounce that Veresalingam was the leader and leading social reformer of Andhra, similarly Gurazada was the sole leader of the social reform movement in the north coastal Andhra. However, this is not to overlook the fact that he was not a practical reformer. But it is necessary to underline the fact that he earned an abiding place in the social reform movement in Andhra.

To conclude, Gurazada touched all facets of literature and the social evils. Foremost he was a literary revolutionary in that he has accorded a

unique place to spoken language. He was a dramatist par excellence. He was a novelist beyond comparison. He was a researcher of indomitable energy and zeal. His writings reflect the tenor of constructive criticism, modern philosophy and popular reforms aimed to strike at the evils of the society. All the measures were really respectable, reputable, remarkable, honourable, highly appreciable and admirable and therefore was remembered for ever by the Telugu people.

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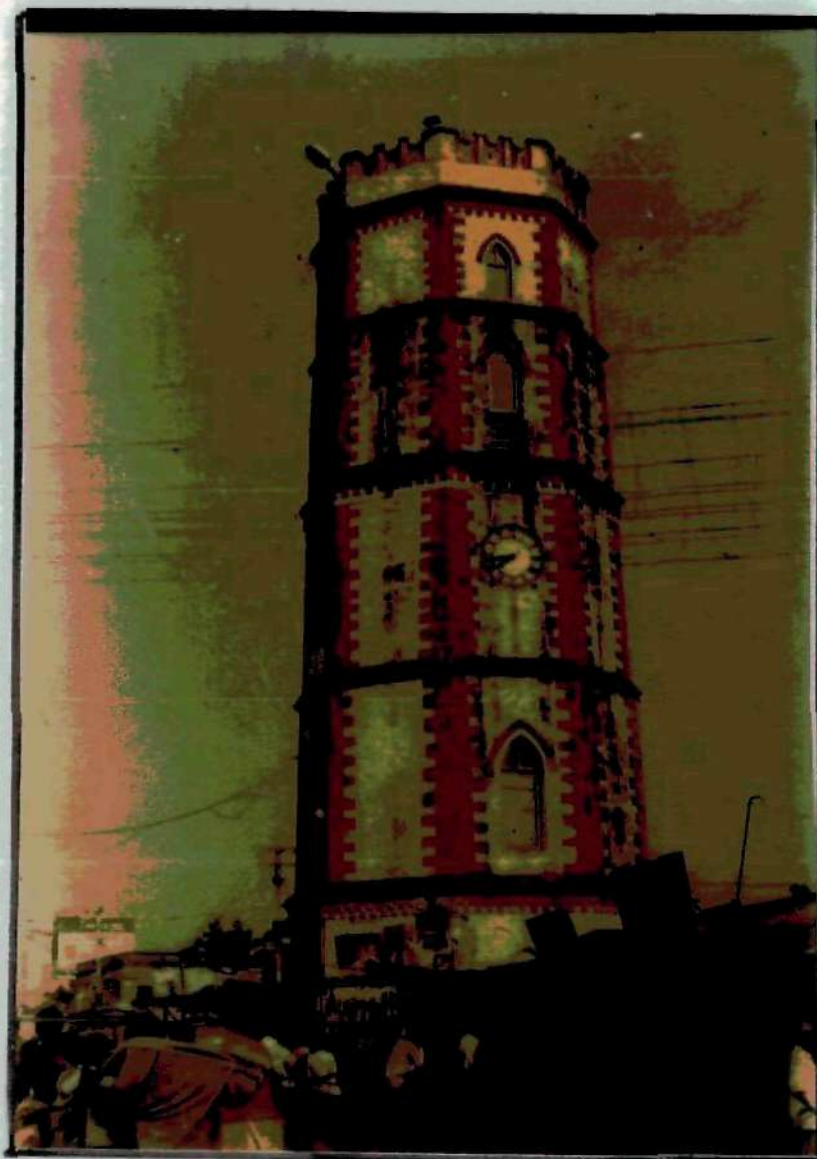
PHOTOS



GURAZADA'S HOUSE



VIZIANAGARAM - FORT



CLOCK TOWER

APPENDICES

APPENDIX - I

Thursday, March 28th, 1905.

ఇది ప్రస్తుతం కలెండరు ప్రకారం.

మన దేశం సంక్రమణ శుక్ల ౨ నడువారము.

F. 1204.]

Shawall, 1st, 1312.

[87-278

My wife and I
 This is the Telugu
 Newyear's day.
 God bless His Highness
 may the world be
 happy.

(This is the Telugu Newyear's day
 God bless His Highness may the
 world be happy)

1893.

Friday, 1st, Jan. 1893.

செவ்வாய்க்கிழமை 1893. ஜனவரி 1ம் நாள்.

செவ்வாய்க்கிழமை 1893. ஜனவரி 1ம் நாள்.

FULL 1335.] 26th, Rajah, 1311. [1882.

Fancy dress Ball. K.K.

delivered a speech which
was pronounced as excellent
and true, the collector
replied in complimentary
terms.

(Fancy dress Ball. H.H. delivered a speech
which was pronounced as excellent. Mr. Hume,
the collector, replied in complimentary
terms.)

JANUARY.	MAY.	SEPTEMBER.
S 2 9 16 23 30 M 3 10 17 24 31 T 4 11 18 25 W 5 12 19 26 Th 6 13 20 27 F 7 14 21 28 S 8 15 22 29	S 1 8 15 22 29 M 2 9 16 23 30 T 3 10 17 24 31 W 4 11 18 25 Th 5 12 19 26 F 6 13 20 27 S 7 14 21 28	S 4 11 18 25 M 5 12 19 26 T 6 13 20 27 W 7 14 21 28 Th 8 15 22 29 F 9 16 23 30 S 10 17 24
FEBRUARY.	JUNE.	OCTOBER.
S 6 13 20 27 M 7 14 21 28 T 8 15 22 29 W 9 16 23 30 Th 10 17 24 F 11 18 25 S 12 19 26	S 5 12 19 26 M 6 13 20 27 T 7 14 21 28 W 8 15 22 29 Th 9 16 23 30 F 10 17 24 S 11 18 25	S 2 9 16 23 30 M 3 10 17 24 31 T 4 11 18 25 W 5 12 19 26 Th 6 13 20 27 F 7 14 21 28 S 8 15 22 29
MARCH.	JULY.	NOVEMBER.
S 6 13 20 27 M 7 14 21 28 T 8 15 22 29 W 9 16 23 30 Th 10 17 24 F 11 18 25 S 12 19 26	S 3 10 17 24 31 M 4 11 18 25 T 5 12 19 26 W 6 13 20 27 Th 7 14 21 28 F 8 15 22 29 S 9 16 23 30	S 6 13 20 27 M 7 14 21 28 T 8 15 22 29 W 9 16 23 30 Th 10 17 24 F 11 18 25 S 12 19 26
APRIL.	AUGUST.	DECEMBER.
S 3 10 17 24 M 4 11 18 25 T 5 12 19 26 W 6 13 20 27 Th 7 14 21 28 F 8 15 22 29 S 9 16 23 30	S 7 14 21 28 M 8 15 22 29 T 9 16 23 30 W 10 17 24 31 Th 11 18 25 F 12 19 26 S 13 20 27	S 4 11 18 25 M 5 12 19 26 T 6 13 20 27 W 7 14 21 28 Th 8 15 22 29 F 9 16 23 30 S 10 17 24 31

APPENDIX - II

(44)

Jacobson's Cantina
Palero Road
Dagupan
1-7-07

My dear Sabina, any day I will send the
book to you. And along with it copies to
three other friends. Two of these acknowledged
the book. I think the general people
may be more interested. Please explain
I sent you an other copy to you. Please
write a review and send it to me. Give
your opinion frankly. Otherwise the
review would be useless and valueless.
You must learn to rely on your
own judgment. It does not matter
if we differ. The author finds some
justification. I am not anxious for
whether he writes. Very truly
yours

The registration department is under a
European hand. And my friends have
no influence with him.

Can you come home this Sunday
and spend a day or two with me?
I live at Tawker's Bungalow
Royapettah. You may live with
me. Will they not give you a day's
leave?

(The following is the text
of the above letter)

Yours affectionately,
G. V. Appa Rao

Tawker's Gardens,
Pater's Road,
Royapettah,
1-7-'09.

My dear Subrahmanyam,

I did send the book to you and along with it copies to three
other friends. Two of them acknowledged the books. I think the postal
people played some mischief. Please enquire. I send you another copy
to-day. Please write a review and send it to me. Give your opinion
frankly. Otherwise the review would be one sided and valueless. You
must learn to reply on your own judgement. It does not matter if we
differ. An author finds some justification, sound or unsound for
whatever he writes. Unfortunately the registration department is
under a European now. And my friends have no influence with him.

Can you come next Sunday and spend a day or two with me?
I live at Tawker's Royapettah Bungalow. You may live with me. Will
they not give you a day's leave?

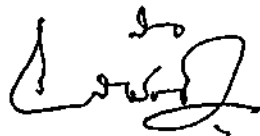
Your's affectionately,
G. V. Appa Rao.

నెల్లూరు,
17-6-97

శ్రీ పత్మనాభాచార్యుల గారికి

వ.వ.వ. గిడుగు వీరా సతీ శాస్త్రి విశ్వం,

నాకు చెలియడం. నావరకు, 'మహాదయం' వాస్తవంగా
గురజాడ ప్రైవేట్ లైబ్రరీ (అవసరాల సూర్యారావు వరకు
లభ్యం) నుండి నాకు. పుస్తకం పూర్తిగా కష్టమై
సమయం నాకు పక్కవేస్తే ప్రశ్నలు / గురజాడ
original విషయం గురించి చూడటం
దొరికింది. నా పుస్తకంలోని 'చరిత్ర' అధ్యాయం
ఇందు మూలం నాకు గు.వి.వి.



The following is the English translation of K.V.R's letter written in Telugu to the writer of this work:

"I am not aware of G.V.Sitapati's work. So far as I am concerned by the time of writing Mahodayam I have seen Gurazada's Diaries and letters (Avasarala Suryarao's Compilation) only. By the time the book was coming to a close I had a chance of looking into the original Diaries of Gurazada. Thanks to Narla's examination of them. The chapter "Punarapi" (Again a word) in my book "Mahodayam" has accordingly been shaped".

APPENDIX - IV

*Registered copy of the Will executed by Sri Anand Gajapati Raj,
dated 22nd July 1896.*

Endorsement.

22—7—1896.

Presented at 6 p.m. on the 23rd July 1896 in the Fort of Vizianagram by A. R. Anandagajapati Raj, G. C. I. E. Execution admitted by A. R. Anandagajapati Raj, G. C. I. E., son of His Highness Sri Vijayaramagajapati Raj Maharaja Manya Sultan Bahadur, K. C. S. I., Kshatriya, Maharaja of Vizianagram, personally known to the Sub-Registrar, 23rd July 1896.

(G. Bhaskararao, Sub-Registrar) Registered as No. 6 of Book III. Vol. pages 382, 383 and 384, 24th July, 1896, (fee paid Rs. 14) (G. Bhaskararao, Sub-Registrar)

Know ye all men present, that I, Anandagajapatiraj Maharaja of Vizianagram, son of His Highness Sri Vijayarama Gajapatiraj Maharaja Manya Sultan Bahadur of Vizianagram, K. C. S. I., declare this to be my last Will and Testament and I hereby make the same in full possession of all my faculties and understanding and with a view to perpetuate succession of my family/

20 whereas I, the above said Anandagajapatiraj, Maharajah of Vizianagram, have at present no issue either male or female. I do hereby appoint Chitti Babu Vijayaramaraj and his male issue to be my legal heir, successor, and representative and I do hereby bequeath to the said Chitti Babu, Vijayaramaraj all the property (A. R.) moveable and immoveable of the Samasthanam as well as my personal property together with all rights, titles, privileges, honours and insignia of the family which I now possess or may hereafter acquire. I do make the above bequest subj. to the conditions hereinafter set forth in paras 2 and 3 of this Will 2. I do hereby direct that the following arrangements should be first carried out by my heir, successor or representative (1) as much money has from time to time been taken for the Samasthanam expenses from Her Highness my mother, I desire and direct that Rs. 20,00,000 twenty lakhs only should be given to her from the Samasthanam funds. (A. R.) (2) as the amount of Rs. 16,00,000 left by His Highness my father in cash and notes which I promised to give the same viz. (c) sixteen lakhs to my sister, be used the same for Samasthanam purposes, I hereby direct that (2) Rs. 16,00,000 sixteen lakhs only be given to her from the Samasthanam funds (3) These sums shall be in addition to and apart from the monthly (d) pocket and other allowances to which they are otherwise entitled and to the special provisions made in this Will. (4) If I should beget a son or a daughter, he or she shall be my legal heir and shall be

30 entitled to all the property above described and this Will shall be null and void provided that he or she survives me. (A. R.) (5) In the event of the above said Chitti Babu Vijayaramaraj predeceased me or (3) me surviving dies without being adopted or without issue, male or female, Her Highness, my mother or my

15

PART II

Exhibit P--6

*Registered copy of will executed by Sri Anand Gajapathi Raj,
dated 22nd July 1896.*

Examined by

{ V. Somayajulu,
Ag. 2nd Clerk (Reader)
G. Bhaskararao,
Sub-Registrar (Examiner).
G. Bhaskararao, Sub-Registrar.
(True copy)

(Signed) Illegibly.
Sub-Registrar.

Copied by V. S. N. Ramarao, Acting Clerk.

Examined by

{ (Signed) Illegible, Sub-Registrar (Examiner).
(Signed) Illegible, 2nd Clerk (Reader).

Vizianagram.
Sub-Registrar's Office,
9th December, 1947.

(True copy)

HIGH COURT, MADRAS

C. S. No. 495 of 1949.

Exhibit F--6.

Produced by
Marked for

Plaintiff.

Returned on

20-4-1950,

B. C. O. S.

APPENDIX - V

Compromise Decree in Appeal No. 114 of 1909, dated 12th March 1913.

IN THE HIGH COURT OF JUDICATURE AT MADRAS.

Wednesday, the twelfth day of March, One thousand nine hundred and thirteen.

Present: The Honourable Mr. Justice Miller.
and.

The Honourable Sadasiva Aiyar.

Appeal No. 114 of 1909.

Civil Miscellaneous Petition No. 668 of 1913.

Appeal No. 114 of 1909.

1. Sree Pusapati Ramachandraraju Garu,
2. Sree Pusapati Venkatapathiraju Garu, having died his legal representative 5th plaintiff Pusapati Venkatapathiraju Garu,
3. Sree Pusapati Ramabhadra Raju Garu,
4. Sree Pusapati Kumara Venkatapathi Raju Garu

Appellants
(plaintiffs 1 to 4)

1. Sree Rajah Chitti Babu Viziammaraju, Maharajah of Vizianagram,
2. Sree Pusapati Alaka Narayana Gajapathi Raju, Bahadur Garu, being minor by guardian J. C. H. Fowler Esq., (Vide Order, dated 11-3-13 in C. M. P. 598/13),
3. Pusapati Ramachandra Raju,
4. Pusapati Chinna Ananda Raju,
5. Pusapati Simhadri Raju, 4th supplemental defendant Chinna Ananda Raju, being insane, represented by his son, Viziammaraju,
6. J. C. H. Fowler, Esq., Trustee, Supplemental respondent (Vide Order, dated 11-3-13 on C. M. P. 597 of 1913).

Respondents:
(Defendants and Supplemental Respondents).

PART II

Exhibit P--16 (a)

Compromise Decree in Appeal No. 114 of 1909, dated 12th March 1913.

Appeal against the decree of the District Court of Vizagapatam in Original Suit No. 18 of 1903.

GROUNDS:

I. The Court below has misconstrued Exhibit A.

II. The Court below ought to have held that under Exhibit A the 1st defendant has only a life estate and there is an intestacy as regards the remainder.

III. The Court below has misconstrued the words "male issue" in the expression "Chitti Babu and his male issue" in para I of Exhibit A and has misunderstood the other paras of Exhibit A in construing the said expression.

IV. In construing Exhibit A, the Court below has misunderstood and misapplied the paragraphs of Exhibit LXXXIV.

V. The Judge erred in reading "Or" as "and" in the phrase "without being adopted or without issue" in para 5 of Exhibit A.

VI. The Judge is wrong in relying on the decision in 33 Cal. 947 and the observations of Shephard J. in 12 Madras 411 and he has further misunderstood them.

VII. The Judge is wrong in saying that the various paragraphs of the Will Exhibit A other than para I do not afford any clue to the interpretation of para I but he should have held that they show that the 1st defendant had only a limited estate under the Will.

VIII. The Judge should have held that a gift to the 1st defendant and his male issue was invalid under the Hindu Law and could only be held valid to the extent of a life estate in favour of the 1st defendant.

IX. The Judge should have taken all the parts of the Will together and construed it as a whole and he has failed to give effect to the contentions and arguments in support of plaintiff's case.

X. On the finding of the District Judge, he ought to have granted a decree declaring the adoption of the 1st defendant by Maharani Alakhrajeswari invalid.

XI. The Judge ought to have found the 15th issue in plaintiff's favour.

XII. The Judge is wrong in holding that though the decree against the 1st defendant would bind the 2nd defendant, the suit against the 2nd defendant as a separate party would be barred by limitation.

PART II

Exhibit P—16(a)

Compromise Decree in Appeal No. 114 of 1909, dated 12th March 1913.

Grounds in the Memorandum of Objections.

1. The decree of the Lower Court in so far as it directs the 1st defendant to pay the plaintiffs their costs and bear his own, is wrong and is contrary to law.
2. The reasons given by the Lower Court are incorrect.
3. The Lower Court is wrong in thinking that the testator used inapt language in the Will, Exhibit A, and that the litigation was caused thereby.
4. The Lower Court erred in considering that the defence was wrong in contending that the plaintiffs must prove gnatiship.
5. The District Judge erred in holding that the plaintiffs have succeeded in proving the gnatiship.
6. The District Judge having found that the 1st defendant had the absolute estate under the Will and that the 1st plaintiff had no reversionary rights, he erred in giving any finding on the issues relating to gnatiship and adoption.
7. The Lower Court ought to have found issues 1, 2, 4 to 6, 7, 13, 14, and 16 against the plaintiffs.
8. The District Judge ought to have held that the late Dowager Maharani was authorised to adopt a son.
9. The evidence, oral and documentary, as to the authority to adopt has not been properly appreciated.
10. The reference in Exhibit A itself is conclusive in favour of the authority to adopt.
11. The evidence of defence witnesses 18, 19, 25, 53, 88 and 99 should have been acted upon, and absolutely nothing has been shown against defence witnesses 18 and 25.
12. The District Judge erred in thinking that the evidence of defence witness 53 is affected by Exhibit 89 series, on the other circumstances alleged. Her evidence is purported by Exhibit 160 series.
13. The conduct of the Pusapatis assuming them to be gnatis their presence and acquiescence on the adoption day, support the defence evidence.

PART II

Exhibit P-16(a)

Compromise Decree in Appeal No. 114 of 1909, dated 12th March 1913.

14. The District Judge erred in holding that the authority to adopt came to an end and was not subsisting.

15. The District Judge erred in holding that the authority to adopt was extinguished on the death of the late Maharajah on the ground that she did not inherit his property.

10 16. The Dowager Maharanee having, according to the plaintiff's case, inherited a vested reversion on her son's death, her authority to adopt was subsisting.

17. The authority to adopt being exercised in favour of the very person who took an estate under the Will the adoption was valid.

18. The Hindu Law on the subject has been misunderstood and misapplied.

19. The District Judge erred in holding that the 1st plaintiff was gnati of the last Maharaja Anand Gajapathi.

20. The oral and documentary evidence on the question of gnatiship has not been properly appreciated.

20 21. The plaintiff's evidence as regards observance of of pollution for gnatis beyond 7 degrees ought to have been rejected as concocted for the purposes of this case.

22. The District Judge erred in holding that the Pusapatis were treated by the Maharaja as gnatis or that there was anything special in the style of address or treatment or that such address or treatment was proof of gnatiship and not otherwise explainable.

23. The District Judge having practically found that many Kshatriya families had combined and conspired together ought to have rejected the plaintiff's evidence.

30 24. The District Judge has not properly understood the evidence regarding the anonymous Durbar and the Jonnayalasa marriage. The article in the Kajayogi paper relied upon by the District Judge is wholly inadmissible in evidence and untrustworthy.

25. The District Judge erred in attaching undue importance to the house name.

26. Much of the pedigree evidence spoken to by the plaintiff's witnesses is inadmissible in law and utterly unreliable.

PART II

Exhibit P-16 (a)

Compromise Decree in Appeal No. 114 of 1909, dated 12th March 1913.

27. The Lower Court ought to have held that there was no proper or reliable pedigree put forward by the plaintiffs. The pedigrees relied upon were inconsistent and untrustworthy and inadmissible in evidence.

28. The Prabhandams were inadmissible in law. They are fictitious and unreliable.

29. The Inam statements and other documents filed in the case contradict the plaintiff's pedigree.

30. The District Judge having found that Vishnu Bhakti Sudhakaram was a forgery ought not to have acted upon it.

31. Neither the Prabhandams for Exhibit V are properly proved.

32. Exhibit V is inadmissible in evidence and ought not to have been acted upon. Undue weight has been given to it.

33. The District Judge has not given due weight to the historical accounts and pedigree relied upon by the defence which disprove the plaintiff's case.

34. The District Judge ought to have held that in any event the plaintiffs have not proved the particular degrees of relationship and that the 1st plaintiff was not the nearest gnati.

35. The District Judge should have held that the plaintiffs were not even Samanodakas according to the Mithakshara Law.

36. Upon the plaintiff's own pedigree the plaintiffs in O. S. 17 of 1903 would have the better title than the 1st plaintiff in O. S. 18 of 1903.

37. The District Judge has not attached sufficient weight to the four alternative suits filed by the Kshatriyas in pursuance of a conspiracy and to the fact that the Pusapatis put forward different pedigrees at different times.

38. The Lower Court ought to have held that the pedigrees put forward by the plaintiffs is highly improbable and inconsistent as regards the various branches.

39. The District Judge ought to have held that the Rēga Pusapatis are in no event related as gnatis.

40. The District Judge should have held that Padmanabham Viziarama was adopted by Chendrayya and that the plaintiff's pedigree could in no view

PART II

Exhibit P-16 (a)

Compromise Decree in Appeal No. 114 of 1909, dated 12th March 1913.

be acted upon and that the said adoption could not now be impeached by the plaintiffs.

41. The District Judge overlooked that it was not necessary for the defence to construct a pedigree of their own and erred in holding that the documents relied upon by the defence do not make out a pedigree sufficient to disprove the plaintiff's pedigree.

42. The District Judge ought to have held that the Pravara of the Maharaja's family was different from that of the plaintiffs and that such difference was conclusive to show that there was now gnatiship between the two families.

43. The oral and documentary evidence as regards Pravara has not been properly appreciated and the District Judge has not given due weight to the matter.

44. The plaintiffs were not entitled to have the Will construed as there was no intestacy at all and the suit was not maintainable.

45. The plaintiffs were not in any view of the will entitled to maintain this suit as there was no intestacy even if the 1st defendant took only a life estate.

46. The suit is bad for misjoinder of cause of action.

47. The suit as regards the 2nd defendant having become barred, no adverse finding on the question of adoption ought to have been given.

C. M. P. No. 668 of 1913.

1. Sree Pusapati Ramachandra Raju Garu.
2. Sree Pusapati Venkatapatiraju, having died his legal representative Sri Pusapati Venkatapathiraju Garu.
3. Sree Pusapati Ramabhadra Raju Garu.
4. Sree Pusapati Kumara Venkatapati Raju Garu.
5. Sree Raja Chittibabu Viziarana Raju, Maharaja of Vizianagram.
6. Sree Pusapati Alakanarayana Gajapathi Raj Bahadur, minor by guardian J. C. H. Fowler, Esquire.
7. J. C. H. Fowler Esq., Trustee

Petitioners.

PART II

Exhibit P--16 (a)

Compromise Decree in Appeal No. 114 of 1909, dated 12th March 1913.

Petition praying that in the circumstances stated therein the High Court will be pleased to issue a decree in terms of the Compromise in Appeal No. 114 of 1909.

This appeal and the Memorandum of Objections coming on for hearing on Monday and Tuesday the 10th and 11th days of March 1913, and the parties having presented to-day the C. M. P. No. 668 of 1913 compromising the suit, and upon perusing the grounds of appeal, the Memorandum of Objections, the Judgment and Decree of the Lower Court and the material papers in the suit in the presence of Mr. K. Srinivasa Aiyangar, Vakils for the 1st Appellant, the Honourable Mr. B. Narasimheswara Sarma, Vakils for the 2nd to 4th appellants, Mr. V. Ramesam, Mr. B. Venkatapathi Raju and Mr. S. Varadaachariar, Vakils for the appellants and of Mr. S. Srinivasa Aiyangar, Vakils for the 1st, 2nd and 6th respondents and Mr. P. Narayanamurthi, Mr. D. Sri. Rama Sastri, Mr. K. Bhasyam Aiyangar, Mr. K. V. Krishnaswami Aiyar, Mr. D. Lakshmana Moorthi, Mr. A. Krishnaswamy Aiyar and Mr. M. R. Sundaram Aiyar, Vakils for the 1st respondent and 3rd to 5th respondents not appearing in person or by Pleader, the 2nd respondent's guardian *ad litem* applying that the suit may be compromised in the terms of an agreement in writing dated the 12th day of March 1913, and made between the parties on the terms hereafter set forth viz.

1. The appellants herein fully admit the validity and the binding character of the adoption of the 1st defendant (Chitti Babu Vizia Rama Raju) by the late Maharani Alakarajeswari to her husband Sri Mirza Pusapathi Vizia Rama Gajapathi Raju Maharajah Bahadur K. C. S. I. of Vizianagaram and agree for themselves and their heirs to be bound by the said adoption and the 1st defendant shall be entitled to hold as such adopted son of the impartible Zamindari of Vizianagaram and all the properties in suit and all other rights, properties etc., appertaining thereto including Devasthanams etc., and neither the plaintiff nor their heirs, shall ever call in question the validity and the binding character of the said adoption.

2. The appellants fully accept the construction placed by the District Judge on the last Will and testament dated 22-7-1896 of the late Sri Ananda Gajapati Raj Maharajah of Vizianagaram and accept his decision that the said Vizianagaram Raju Garu took under the Will a full and absolute Estate of inheritance and is entitled to the whole of the Vizianagaram Zamindari and all other properties absolutely under the said Will. They agree to be bound by the construction placed by the District Judge upon the fifth para of the said Will and further agree that the said absolute Estate of Chitti Babu Vizia Rama Raju is not liable to be defeated on any ground or in any contingency what-

Deputy Registrar.

PART II

Exhibit P-16(a)

Compromise Decree in Appeal No. 114 of 1909, dated 12th March 1913.

soever and that the powers provided for in the said fifth para of the Will are altogether invalid and inoperative.

3. The appellants further agree for themselves and their heirs never to claim the Vizianagram Zamindari and all its Devasthanams and all other properties in suit either on the death of the 1st defendant or thereafter.

4. The appellants also fully accept the title of Alaka Narayana Gajapathi Raj the son of the 1st defendant (Chitti Babu Vijayama Raju) to whom the Zamindari has been surrendered and transferred by the 1st defendant and he is and shall be declared to be absolutely entitled to the Estate of Vizianagram and all other suit properties, their appurtenances, accretions, etc.

5. The respondents admit that the appellants are separated gnatis of the late Ananda Gajapathi Raju Maharajah and of the degree according to the pedigree as put forward by them and as found by the District Judge to be true, and further agree (a) to pay a sum of Rs. 2,50,000 (Rupees Two Lakhs and fifty thousand only) to the 2nd appellant herein on behalf of and for the benefit of all the appellants, (b) to pay the 1st appellant a sum of Rs. 2400 (Rupees Two thousand four hundred only) and to pay each of the other Appellants a sum of Rs. 866-10-8 (Rupees Eight hundred and sixty six, annas ten and pies eight only) annually from the 3rd April 1913 payable on the 3rd of every month in equal instalment and to continue to pay for ever to the appellants and their heirs the monthly sums as above mentioned, (c) to give to the 2nd appellant herein for and on behalf of all the appellants either the Kotti House in Lanka Vidhi or Majji Valasa Thadla Vari House in Vizianagram provided that the appellants and the 1st appellant (Ramachandra Raju) two sons execute a Deed of Compromise embodying all the terms of the Compromise petition.

6. The respondents also agree to execute a document agreeing to pay the above said sum of Rs. 2,50,000 (Rupees two lakhs and fifty thousand only) and granting the above said monthly payments to the various appellants and their heirs hereditarily as aforesaid and conveying one of the houses aforesaid absolutely in favour of the 2nd appellant.

7. Each party will bear his or their own costs of the Appeal and the memo of objections.

8. Both the parties, therefore, pray that this Court may be pleased to record this compromise and to pass a decree in accordance with the terms of

PART II

Exhibit P—16(a)

Compromise Decree in Appeal No. 114 of 1909, dated 12th March 1913.

the compromise dismissing the appeal preferred by the (Plaintiffs) Appellants and allowing the Memo of Objections preferred by the Respondent as regards the validity of the 1st Defendant's adoption and by embodying in the decree of this Honourable Court the declarations as to the title of the 1st Defendant as adopted son and the title of the 1st Defendant and now of the 2nd Defendant to the Estate of Vizianagram and all the other properties and rights connected therewith on the footing of the Will and Adoption.

And it appearing to this Court the said compromise is fit and proper and for the benefit of the said minor the 2nd Respondent, this Court doth sanction the said compromise on behalf of the said minor and this Court according to the said compromise and with the consent of all the parties thereto doth in modification of the decree dated the 25th day of July 1908 of the District Court of Vizagapatam in O.S. No. 18 of 1903 *Order and Decree* that this appeal be and hereby is dismissed and the Memorandum of Objections allowed so far as it relates to the declaration of the validity of adoption and doth *Declare*;

(1) that the 1st defendant as the validly adopted son of the late Sri Mir Pusapati Vizia Rama Gajapathi Raj Maharajah and under the Will of the late Sri Ananda Gajapathi Raj Maharajah, is entitled to the whole of the property in the suit.

(ii) That the appellants are the gatis of the late Sri Raja Ananda Gajapathi Raja Maharajah according to the pedigree appended to the Judgment of the Lower Court. And this Court doth further order and decree that each party do bear his or their own costs in this appeal.

(Signed) Arthur Davis
5—4—1919.

Deputy Registrar, A. S.

(True Copy)

M. V. Krishnamurthi
27—7—1950,
Superintendent of Copyists

HIGH COURT MADRAS.

C. S. No. 494 and 495 of 1949.

Exhibit P—16—a.

20—3—1950

Produced by } 3rd defendant.

Marked for } Plaintiff

Returned on

20—4—1950.

B. C. O. S.

APPENDIX - VI

(Gurazada Syamala Rao's poem)

of

"WELCOME TO MESSRS. EARDLEY NORTON, AND WOMESH CHUNDER
BONNERJEE, BARRISTER-AT-LAW.

All hall to you, my country's faithful friends,
From Britain's isle on which our weal depends,
And where you worked so well for Bharat/land,
That we can, Sure, achieve a success grand
You've shown you are my country's trusty stays;
This wide extensive land rings with the praise
Of you, who served her in the time of need,
And proved yourselves her champions true indeed."

We ~~x~~ give another whole piece of--genuine na-tional pottery:-

"Hail, meek and able Hindu mild?
Our Peerless Norton, Come!
Come back, greet England's worthy child!
Our Donnerjee, come home!

A nation's gratitude and love
Await you in this place;
Naught can our thankfulness remove,
We are a grateful race.

Ye, India's sons, rejoice! Arise
To welcome Donnerjee
And Norton, from that land where ~~mix~~ lies,
The home of all that's free!

With shouts of joy, come, let us meet
Our friends, returning here!
With careful looks, come, let us greet
The men we hold so dear!

Just England has begun to know
Our people's woes aright;
These two did labour much to show
Things in their proper light.

May we receive more rights so just,
As righteous Ripon gave!
Our hopes in England's justice rest,
And in our Congress brave.

May He, the wise Almighty Lord,
Shower bliss upon these shores!
May He His help to us accord,
And aid us in our course!

Our end and aim is freedom true,
Our watch-word-peace to all!
We wish each man should have his due!
We wish for no one's fall!"

Fall, to be sure!

By

Gurazada Syamala Rao

(Published in Reis and Rayyet, Dec. 8, 1888.)

G.O.Me.No.13, dated 1.2.1888

'Kanyasulkam Bill' introduced in the Madras Legislative Council by pusapati Ananda Gajapati, the Maharajah of Vizianagaram in February 1888.

Bill to be introduced into the Council of the Governor of Fort Saint George for making Laws and Regulations 1888.

A Bill to discontinue the sordid practice of selling girls in marriages among Brahmins under the guise of religion.

preamble Whereas it is expedient to discourage and put down the barbarous practice of selling girls to persons for marriages under the colour of the forbidden form of marriage called 'Asura' which appears to be very prevalent among Brahmins in Southern India.

It is hereby enacted as follows:

Short title: 1. This act may be called the 'Kanyasulkam Act of 1888'.

Local extent and appli- 2. It extends to the Presidency of Fort Saint George cation : and applies to all Brahmins governed by the Mitakshara Law.

Commencement: 3. It shall come into force from such date as the Governor in Council may notify in the Fort St George Gazette.

Interpretation Clause: 4. In this Act, 'Kanyasulkam' means money or any other property which is given to the guardian of a girl for her purchase in marriage, though not sanctioned by religion, but without

which the marriage could not have been brought about.

Guardian means father, mother or any other person who has a legal right to give a girl in marriage.

5. Whatever 'Kanyasulkam' is received by the guardian of the girl shall be deemed to be the property of the girl, and it shall be obligatory on such guardian to convert the same into Government Security Bonds in her name, and on his failing to do so, her husband or other next best friend shall be at liberty to recover the same from him with interest at 12% per annum by suit in a competent court, and invest the same as above directed, and the girl, on attaining majority, shall be entitled to recover her property from the afore-said persons, their successors or assignees as the case may be.

Statement of objects and Reasons:

By no other people is greater importance attached to marriage than by us, the Hindus, as it partakes more of a religious sacrament than a civil contract.

One of the eight forms of marriage which according to Hindu Sastras seemed to have been once in existence, as far as I can see two forms of marriage called Brahma and Asura are at present in vogue, the former being one of the approved and the latter the prohibited form. The gift of a daughter clothed only with a single rope to a learned man whom her father voluntarily invites and respectfully receives is the nuptial rite called Brahma, when the

bridegroom giving away as much wealth as he could afford to the father, the paternal kinsman and the damsel herself, takes her voluntarily as a bride that marriage is termed Asura.

It is laid down in Smriti Chandrika that the term 'Patni' means a wife lawfully wedded in one of the approved forms of marriage capable of conferring upon the wife a power to associate with her husband in the performance of religious sacrifices and that therefore a wife bought as in the Asura form of marriage is not a patni, and that the learned call her to be a slave or 'dassoo' and the children begotten to her are unfit to perform the funerals of their parents. Hence Manu says 'Let no father who knows the law receive a gratuity for that purpose is the seller of his offspring'.

A practice obtains in many districts of Southern India (for example) Ganjam, Vizagapatam, Godavari, Nellore, Guntur, & C and in the Town of Madras itself, for Hindu parents of all castes do sell for money their infant daughters in marriage. The price of each bride is called 'Kanyasulkam'. This practice is becoming, it is found, more common year by year.

The Hindu law does not forbid the giving or receiving of a dowry. Manu says 'when money or goods are given to damsel whose kinsmen receive them not for their own use, it is no sale, it is merely a token of courtesy and affection to the brides'. It is only the sale of the girl for considerations, that is considered to be a

sordid practice and as such constantly forbidden by our law. It appears simply to be a survival but in a milder form of that inequitable traffic in human beings or slavery which has been put down so gloriously under the benign rule of the British Government. It is, I regret to submit, growing first not only in the lower but also in the higher classes and is working mischief far and wide by leading to early widowhood and pauperism resulting in the provision not being made for her by her parents or by the husband or his relations.

Generally the old and the sick who of course cannot be chosen as proper objects of Brahma marriage resort to the avaricious men who hold out their daughters as valuable commodity for sale to the highest bidder without the least regard to the imminent misery and irreparable widowhood which their innocent girls are exposed to. These unnatural parents tempt not unfrequently many a poor family into ruin by drawing out all that they have and some times even by forcing them to borrow to pay for their daughters.

The husband often becomes helplessly involved a debt mortgaging his property to raise the necessary 'Kanyasulkem' and is deprived of the chance of making any provision against death or accident while the parents desirous of seeking only their own profit send forth a dowryless bride to wed an insolvent bridegroom and become the mother of a family of paupers.

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I believe there are many instances of such marriages which have generally resulted in great misery.

Under the present law the sale by parents of their daughters in marriage is not a crime in penal code. Under the 'Contract Act' money paid as 'Kanyasulkam' cannot be recovered by the payed, although probably a suit upon a promise to pay would be dismissed on the consideration of the promise being immoral. So the present Bill while being entirely clear of any religious interference on the one hand, and on the other being quite within the jurisdiction of the Madras Government, cannot fail to be in my humble opinion of some use as it will not only have a wholesome effect in mitigating the wide spread evil, but will also entirely remove the stigma of British Government tolerating the sale of human beings in how so mild a form it be.

